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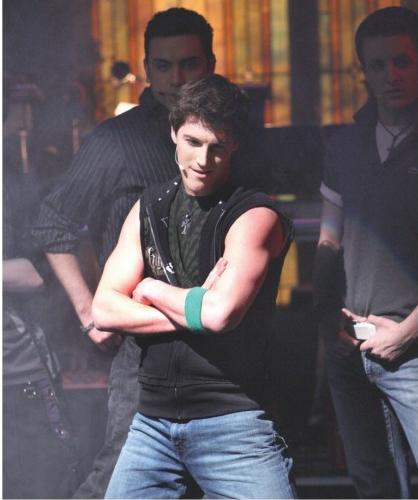


PHOTO BY TOM LAVINE

Foreground: Damian Shembel; background, Daniel Plancarte, Jonathan Hoover in Oregon Cabaret's production of *Altar Boyz*. See Artscene, p. 32.



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ON THE COVER

Sugar and Shelby at their new home, the Oregon Animal Sanctuary at Double Oak Farm in the Applegate Valley.

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The cast of *Quilt: A Musical Celebration* perform "One Voice" at the Mountain Avenue Theatre in Ashland, directed by OSF's Caroline Shaffer. The *Quilt* cast also performed the number as part of the finale of OSF's *Daedalus Project* in the Elizabethan Theatre in August 2007. Photo by Jake Dewar. **INSET:** OCPA's annual Shakespeare camp presented *A Midsummer Night's Dream* in July 2007, directed by OSF's Tyrone Wilson. Left to right: Cobweb (Mia Harrie), Mustardseed (Cailin Notch), Tatiana (Chelsea Angeletti), and Lily Harrie (Peasblossom). Photo by Ila Reimer.

JEFFERSON

CONTENTS

MAY 2008

COLUMNS

3 Tuned In

Ronald Kramer

4 Jefferson Almanac

John Darling

10 Nature Notes

Frank Lang

15 Inside the Box

Scott Dewing

16 On the Scene

28 Recordings

Don Matthews

29 Little Victories

Mari Gayatri Stein

30 Theater & The Arts

Molly Tinsley

31 Poetry

Carol Gilbertson

35 As It Was

DEPARTMENTS

14 Spotlight

18 Jefferson Public Radio Program Guide

22 Heart Healthy Recipe

32 Artscene

36 Classified Advertisements

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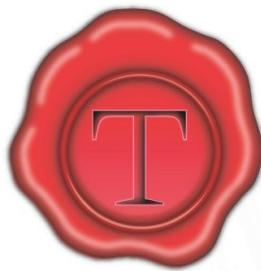
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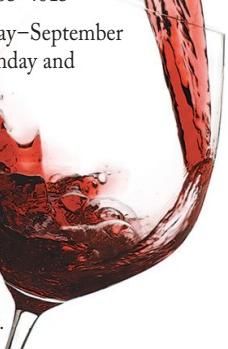
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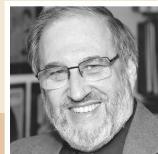
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See page 20 for e-mail directory.



Tuned In

Ronald Kramer

Will Radio Survive?

It was 1954. Radio was slightly more than 30 years old and, during that time, had become a phenomenally successful business and the nation's major entertainment industry. During the worst of the Depression, stories abounded about how radios were the last possession families in financial distress were willing to have repossessed. But, by 1954, much had changed – it was called television. In 1954 the fledgling television industry had captured much of the attention Americans had previously devoted to radio. While many small communities still lacked a TV signal to watch, TV was six or seven years old in the larger cities and, where television was available, it had stolen many Americans' hearts and minds along with radio's audience.

In 1954 the new television industry overtook radio in total revenue.

While radio's daytime audiences were still in evidence, nighttime listening had all but disappeared except in communities which lacked TV. Radio networks, for the first time in their history, began reducing the amount of programming they offered to their affiliated stations. Within another six years even their daytime soap operas – which had been the bedrock of their operations – would be gone.

Radio stations were struggling. Some went into bankruptcy. One prominent radio station owner recalls "You couldn't give stations away. Television was just taking hold and everybody wanted out." The new FM radio stations, which had been a source of great hope for radio's more diverse future immediately after World War II, were dying on the vine. Many parties who had applied for licenses to build FM stations decided against doing so when authorized. Existing

FM stations were going off the air and returning their licenses to the Federal Communications Commission. TV programs like "I Love Lucy" commanded the nation's attention in the way that "Amos' n Andy" had twenty years before on radio.

Industry analysts boldly predicted that TV would replace radio entirely. Because TV programs were so expensive to produce, pundits theorized that during daytime

hours when audiences were smaller, TV stations would just turn off their pictures and offer radio (audio). At night it was thought that TV would offer everything that radio once had – with pictures – so there would be no need for radio and it would disappear. By 1954 that seemed to be happening.

But it didn't.

Radio has demonstrated remarkable staying power. As television was first being introduced, the

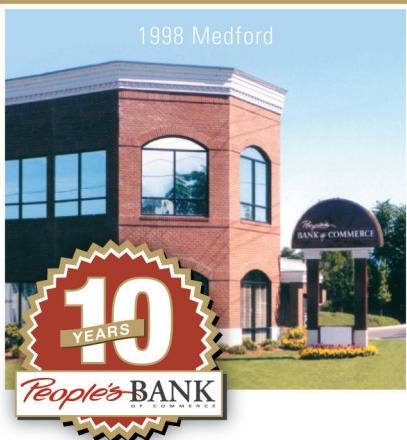
radio industry flirted with technological opportunities which it thought might chart its future. FM's introduction was such a gamble (which ultimately paid off but took a LONG time) and something called 'facsimile' under which FM radio signals could transmit data such as newspapers. Some people thought that radio might transmit your daily newspaper more cost-effectively than a "hard copy" delivered to your door each day and that such services might sustain radio when its main business, programming, withered under television's assault.

That same radio station owner who recalled radio's challenges also observed: "Television was the best thing that ever happened to radio."

But it wasn't technology that saved radio. It was creativity. Rock and Roll led the way by charting a course in which radio stations "specialized" in particular

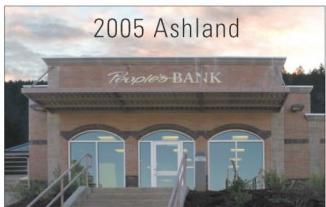
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John Darling

Return to a Sensible Vision

History seems to move by inches, building up its energy behind some invisible dam, then moves by larger leaps and suddenly we find ourselves with three finalists for the next presidency – and (who'd have believed it, only a decade ago?) only one is from that group of white males we've gotten to choose from for the last several centuries.

And even though we thought Oregon – though it invented the primary election 98 years ago – wouldn't have much of a voice in the selection, now it seems we will and the choice, as registered Democrats, in our May primary is between a white woman and an African-American man. But, as so many people have commented, we don't care what gender or ethnicity (or party) they happen to have. What we really care about (sounds dopey, but we mean it) is finding someone with the vision and humanity to help unite us in a common purpose. We want someone to help focus us on what really matters to most of us as we search for ways to stabilize an economy that can work for and is fair to everyone.

It's a palpable hunger among the electorate to drop the divisive stuff and return to a sensible vision. This hunger shows itself in masses of people standing for hours in a line labeled "people without tickets" waiting to see Barack Obama at a modest-sized gym in Medford's poorest neighborhood, where scalpers are asking (and getting) real money to get inside and see him as if he were a rock star.

He's only in his 40s and has only been in Washington a couple of years but

they're standing and shouting, even swooning for him, scrambling to touch him, shake his hand and, if the Secret Service will let them, hug him. It's electric when he enters the arena and I tell a fellow reporter, "y'know, in four decades of journalism, I've never heard of people paying to see a politician. Really, what is happening here?"

When he talks, well, it's disarming. He's talking about real issues that matter to people, mainly around the outrages of escalating college, housing and medical costs and the incalculable disasters happening now to our planet. He doesn't bait people with sure applause lines but outlines goals and says what most people think – why are we arguing about gay marriage when the nation's wealth and blood is being consumed in a "dumb war"

lines goals and says what most people think – why are we arguing about gay marriage when the nation's wealth and blood is being consumed in a "dumb war" and the most real and important threat we face is climate change?

Again, to underline it, this is not about parties. It's about anxiety. Fear. A longing for the country to get on the right track and actually function well for everyone. For a generation, we've been told greed is good and will make a great nation of winners. But, finally, with the subprime crash, it's clear that greed is not good, not even for the investor class – and now it seems we're more scared about the economy than we've ever been about Islamic terrorists.

And here's a guy coming to a gym in Medford, Oregon, with latecomers paying major money to hear him, saying something I've not heard since Bobby Kennedy ran here in 1968, that the people have the wisdom, as corny as that may sound – and

it's not what we've been practicing for this past generation.

Listening to this African-American man with the very African-sounding name, it's eerie how much he sounds like RFK - the gentle, abashed humor, the roots in an outcast ethnic group, the love of his children, the mark of suffering on him, the weighing of his words to get at what's not just popular, but true.

The killing of Bobby (let's not even mention his brother) was like Nation Interrupted - and we just woke up the next day, numbed, and went about our business and said well, maybe things will work out, but they didn't. And though they're all politicians and will say what it takes to gain power, you have the sense this guy, like Bobby, is saying things that need to be said, even if they would get most politicians run out of office.

I sensed his best comment would come in the Town Hall segment, where anyone can ask a question - and finally, here it is: how do you do this, how do you take the pressure? And he said, I don't take myself too seriously. I take the work seriously and if you feel it's about you, you're missing it. I'll make mistakes, he says, and learn from them and I'll have to dig deep and refocus, he says. How many politicians say that? Few. None.

As a nation, say the polls, two-thirds of us think the country is on the wrong track and the war was a mistake. I haven't felt anything like this since the dissension and divisions of the twin tragedies of Vietnam and Watergate, but back then, there was such passion, you knew it would take us somewhere positive. Now, the longing for fundamental change (not to over-use the favorite Obama word) is real. It's like, hey, we, the people, together, have the wisdom and a huge majority of us want a nation that works for peace, heroically counters the destruction of nature and provides the basics that the profit-motivated private sector had promised it would take care of but didn't. We don't care who does it, but it's become clear no one at the top is going to take care of us - and we have to find leaders who will actually represent the good will, common sense and longing for a functioning society that we all have.

After it's over, I shake his hand, as I did with John and Bobby Kennedy. It's a kind of completing of the circle, isn't it? I wedge in and stand on a chair to reach him. Obama is laughing

CONTINUED ON PAGE 11

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Coming Home on the Range

A New Animal Shelter Takes Root in the Applegate Valley

By Gay Bradshaw & Jeff Borchers



Oregon Animal Sanctuary at Double Oak Farm.

Pamela was eight years old when county officers found her tethered with a rope around her neck. Her son, Nicky, was near her tied to the fence by his leg that was broken from his desperate attempt to get away when a band of dogs tried to attack him. Neighbors called the police when they heard the bellowing and screams. The two were emaciated and near death from lack of water after being abandoned for over ten days.

A heart-wrenching story and, sadly, all too common. But this one has a happy ending with a slightly different twist. Mother and son, cow and calf, will, like many others, spend the rest of their days together in safety thanks to places like the new Oregon Animal Sanctuary at Double Oak Farm.

The Oregon Animal Sanctuary, which officially opened this March, is nestled along the upper reaches of the Applegate River south of Ruch. It will serve as home for a wide variety of farm and domestic animals in need of rescue and homes. Pigs, cows, horses, dogs, goats, and cats will find shelter there, along with animals hailing from more exotic origins, including ferrets, guinea pigs, lizards, and llamas.

The idea for creating a southern Oregon sanctuary first crystallized when two friends, Lloyd Matthew Haines and Robert Casserly, met at Friends of the Animal Shelter (FOTAS). Putting their heads together, they began brainstorming for ways to help the skyrocketing numbers of animals in need of rescue and care. For a state that is full of farms and ranches, there are surprisingly few places in Oregon that take in individuals like Pamela and Nicky. Because resources are stretched thin, county and state-run shelters cannot handle the overwhelming numbers of abandoned, neglected, and otherwise endangered domesticated animals.

As a result, animals who might live long and healthy lives are instead fated to be euthanized or live with continued abuse and neglect. Recent downswings in the economy have made life even more difficult. Thousands of dogs, cats, goats, horses, birds, and others are sold or simply abandoned as their humans lose their homes through foreclosures and can no longer afford to care for them. The establishment of the Oregon Animal Sanctuary helps fill an important gap in animal welfare by providing space and refuge for many in trouble.

However, while the impulse to save animals may come naturally, it takes more than a good heart to create a sanctuary. As with other important relationships, taking in a cat or a cow means making a long-term commitment to provide care for the duration of their lives. For this reason, Haines and Casserly spent more than two years thoroughly investigating what makes up a successful sanctuary.

In addition to his experience in animal welfare, Casserly interviewed and traveled to other sanctuaries around the country to

explore state-of-the art methods for animal care, including medical treatment, safety procedures, food, housing design, ethical standards, and other components of a healthy environment. The two also met with the extensive local expertise in the community, many individuals who continue to be part of the sanctuary's development and consultation about animal healthcare and land stewardship. Once the vision and operational plans were underway, the next step was to find the right place for this Oregon "animal ark." And the "right place" turned out to be the Double Oak Farm.

The name "Double Oak" is inspired by a spectacular pair of arching oaks that grace the property. Long before pioneers struck their claim in this valley, the

and the next year to raise the barn. The sanctuary's recent renovation of the barn now serves as one of the many cozy places on the property into which horses, goats, llamas, and cows can duck when seeking shelter from the Northwest's winter cold and rain.

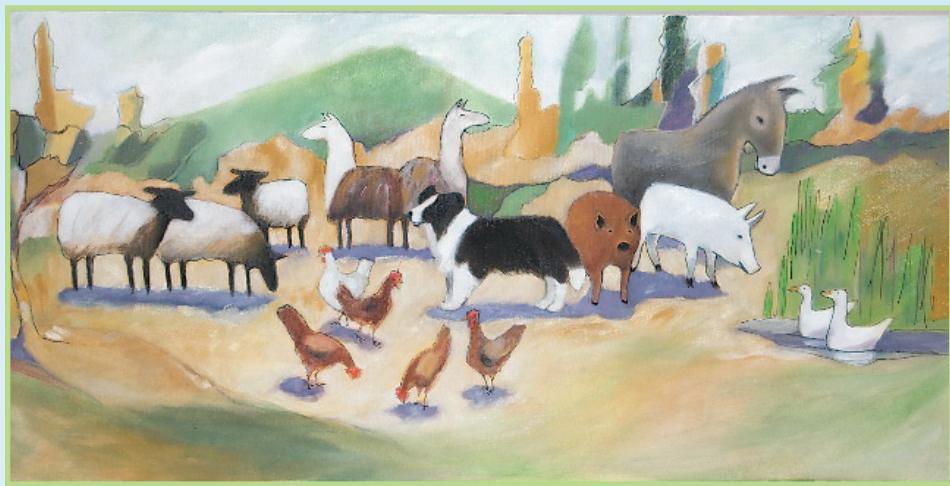
The close relationship between land and people as found in the stories and traditions of American Indians is being carried forward by the sanctuary. The March opening and blessing, led by Agnes Pilgrim of the Siletz Tribe, remembered the deep commitment that past stewards of the Double Oaks land held. In keeping, co-founder Matthew Haines envisions "a sanctuary which not only rescues domesticated animals, but provides a vehicle for the interac-

Equamore Foundation, an equine "halfway house." Their life at the sanctuary testifies to its transformative effects. In failing and precarious health at the time of their rescue, the 26 and 28 year old Primo and Maarie now run and prance again as Equamore's founder describes, the "young-at-heart Arabians that they are." A visit to the sanctuary finds them and their companions, Sugar and Shelby, munching the spring grass and moseying up to meet and greet new comers, now relaxed with the pressures of performance far behind them.

The recuperation of the sanctuary's first residents is only one aspect of the values and ethics that govern the sanctuary's operation. For example, a "fair and balanced" examination of the human-animal relationship is part and parcel of the education, training, and research at the sanctuary. In the case of Sugar and Shelby, there is a concern that what humans consider sport and fun may be anything but for the animal involved. Although the thrill of endurance competitions may give the rider a much-needed break from work and worries, horses often sustain serious injuries through training and the events.

A similar case can be made for other species. To many, egg laying by chickens may seem like a harmless natural process from which humans benefit. But the chickens at the heart of today's meat and egg businesses have been specifically bred and hormonally manipulated to produce eggs of a size and quantity that far exceed what is healthy or normal. Many chickens live much of their lives wedged into tight cages with two or three other individuals such that movement is nearly impossible. Even many "free-range" chickens are supported only because and until they are able to produce. As research subjects, chickens are sometimes blinded or harmed in other ways to accommodate experimental objectives. "Broiler" chickens—those used for meat—are engineered to grow so quickly that they reach maturity in just over a month. As a result, they effectively "out-grow" their legs and can no longer stand and suffer severe disabilities.

Even in the absence of physical problems, the majority of animals coming to sanctuary are stressed or traumatized. While it may seem strange to think of animals as being vulnerable to trauma, a compendium of scientific evidence and clinical observations document these effects. Abandoned cats, dogs, *CONTINUED ON PAGE 12*



Oregon Ark by local artist Danna Tartaglia.

Takelma Indians spent spring and summers along the Applegate River and its tributaries where salmon ran thick, bears and cougars roamed, and birds of all kinds flocked. As the native Indians were subjugated and ultimately vanquished, the area's mountains and valleys drew Euro-American settlers who took up ranching, farming, logging, and mining.

The land where the Sanctuary is situated was homesteaded by the Finlay family at the beginning of the last century. Eventually, the property passed on to the Winningshams who, like the oaks, have lived in the Applegate for over a century and a half. Jerry Winnamon recalls the origins of the almost three-story barn that still stands at the northwest corner of the property. As he heard it, the pioneering Finlay brothers took two years to complete the task, one winter to cut and peel the poles,

tion of animals, people and the land and the magical transformation that occurs when the three are brought together." Magic indeed, for there is beauty and power in the idea of sanctuary as well as the land where it is taking shape. The farm's green fields ringed by peaks, the sound of passing geese overhead, and glow of the animal residents all conspire to transform those who visit.

The first of the sanctuary's residents were Sugar and Shelby, two pure white horses well-advanced in years (see cover). In their youth, this pair once competed in endurance events until their eventual retirement. Following their rescue by Jerry Winnamon, these older athletes now relax in sanctuary style. Not long after Sugar and Shelby settled in, the sanctuary welcomed two more residents, Primo and Maarie, Arabian horses rescued by

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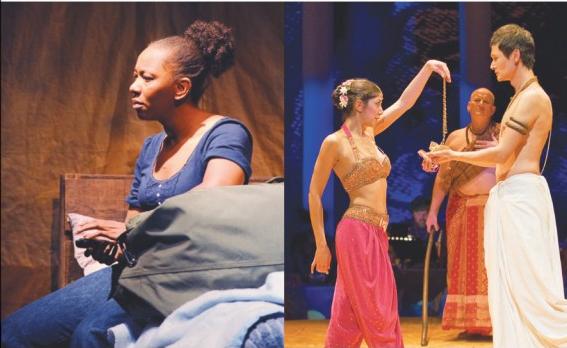
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Above left: Gwendolyn Mulamba in *Welcome Home, Jenny Sutter*
Above right: Miriam A. Laube, Cristofer Jean, Michael J. Hume in *The Clay Cart*
Photos by David Cooper

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Tuned In

From p.3

programming. Some stations offered Top 40 rock – itself a new programming concept – while others offered popular standards or country and western music. With the number of radio stations dramatically expanded, a more focused and targeted use of radio's programming capabilities – plus the gradual addition of improved transmission quality as FM came to the fore – made radio more lucrative and pervasive in American society than it had been in its “golden age.”

Some are ready to count radio out again as we hurl forward into the twenty-first century. Satellites, Internet, iPods and the like all are challenging radio's traditional hold on American listening. Younger Americans tend to not even own radios in 2008; they're carrying around iPods.

One thing is different about radio now than in 1954. During the past 15 years, we have observed the greatest consolidation of media ownership in our nation's history. Clear Channel has owned as many as 1,200 out of the nation's approximately 11,000 commercial radio stations. The ingenuity to redefine radio in 1954 came from the small, iconoclastic experimenters in radio rather than from the networks or larger group owners. America's radio industry no longer makes as clear a home for such non-industrial giants and perhaps that starves radio of the creativity necessary to explore its real future. But many of those conglomerate structures are now falling because of their own weight. In fact, Clear Channel is selling a large number of the stations it acquired during its major growth period.

But the Internet abounds with just the type of “explorers” that charted radio's future in 1954. Some think the Internet, or online radio, is a new and different business than traditional on-air radio. I don't. Sound is a magical thing. In all human existence we have been entranced by it – from the earliest music we created to the stories told around campfires. It is compelling in a totally different way than pictured media.

So, right now we are beginning the exploration of the next wave of radio's evolution. It will likely be more influenced by technology than was the case in 1954 largely because we now live in a world in which everything is more affected by technical innovation than has ever before been our experience. But the ultimate key to radio's future – and I firmly believe it has a bright one – will be the manner in which we newly synthesize ways of expanding, extending and personalizing the delivery of the incredibly seductive qualities of sound.

Twenty or thirty years from now, someone will be writing about 2008 as a watershed year for radio's evolution just as I have characterized 1954.

Stay tuned.

Ronald Kramer is Executive Director of the JPR Foundation.

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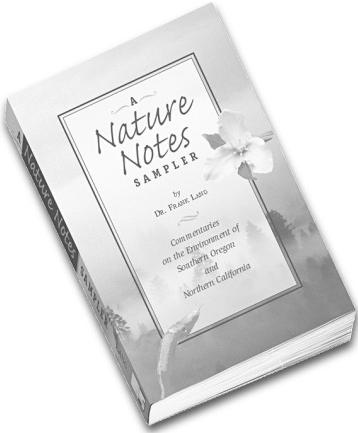
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Nature Notes

Frank Lang

Local Cuisine

I have traveled some and I have a certain enthusiasm for food, all kinds of food, as readers know. What I ate in Tuscany, Japan, Mexico and Great Britain seemed closely tied to the local area and its ability to sustain the local human population.

Much of what I ate seemed to be local: jacket potatoes with a corn topping at a place in London near St. Paul's called "Enough to Feed an Elephant," pastas made from local wheat in Tuscany covered with a tomato, wild boar and wild mushroom sauce, still wiggling freshwater shrimps and roadside weeds in Japan, and exotic tacos in Mexico. All these had local origins: regional foods, sustainable regional diets.

In these countries, small shops - a green grocer, a butcher shop, a bakery filled with locally grown foods - line the streets. Take the lunch counter in Tisapan el Alto in the Mexican State of Jalisco. It is in the middle of a large open room surrounded by several butcher stands, a sausage factory, two juice bars and a poultry counter. I was deep into a big bowl of Birria, a kind of stew usually made of goat. Mine was beef. Someone violated our "don't look up, don't look down" rule while eating at this excellent lunch counter and said, "Look at that!" I turned to see a boy on a bike making the rounds of the butcher shops with a fresh skinned, dressed cow's head balanced on the handlebars. Now that's local. It kind of made me wish for goat birria, however.

Of course you can find foods from all over if you go to the supermarkets. Go to Harrods Food Floor in London. You'll find everything from everywhere at any time of the year. Blood oranges from South Africa, bananas from Nigeria, foods from all over, just like supermarkets here.

North Americans have almost any kind of food, from anywhere, whenever we want it. Although we have regional cuisines, for example, Gullah in South Carolina, Tex-mex in the Southwest, and

Jello in the Midwest, most of what we eat comes from way far away and not just across the valley or over the mountains.

Vast areas of highly developed industrial agriculture in Mexico surprised me. Miles and miles of huge fields on either side of the Autopista with crop dusters parked on access roads, acres of plastic sunscreen, and complicated irrigation systems. I should have known based on all the "grown in Mexico" fruits and vegetables I eat at home, but I still expected small farms. A large overloaded truck filled to overflowing with broccoli, with a crew of six or eight on top amazed us. Where was all that broccoli going? Don't know for sure, but I'll bet it was shipped north to keep me well supplied with fresh green broccoli in the dead of winter.

This made me wonder what our Rogue Valley diet would be like if the eighteen-wheelers failed us. Can our local agricultural base sustain our local population? Good farmland is turning into housing developments and golf courses. We depend on global agriculture. Perhaps we should encourage local agriculture by consuming locally produced foods.

Here are some hints: Build your diet around what foods are in season locally. Shop at your local farmer's market. Request that local restaurants and supermarkets buy locally as much as possible, and patronize those that do. Buy extra produce in season and home can or freeze. Plant a garden and grow as much of your own food as possible.

Just for fun, try to imagine what our State of Jefferson diet might be, considering our remaining soils and climate. JM

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Almanac

From p.5

and seeming kind of shy, no bravado, letting the human wave sweep over him. I find myself involuntarily thinking, it's too good, too simple, isn't it? He's too nice and he's making too much sense, just speaking the will of the average middle class person tired of reading about (and experiencing) all the miseries, so close to home now. As he moves down the line, I put white light around him, for protection, something I've always done with my children and other people I care about.

JM

John Darling is an Ashland writer and frequent contributor to the *Medford Mail Tribune*. He was a political reporter for United Press International in the Oregon capitol.

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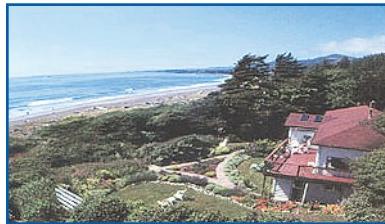
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Animal Shelter

From p. 7

and parrots who form lifelong bonds with humans suffer a profound loss of family in addition to the stress of moving to unknown and uncertain places. Some, like Pamela and Nicky, have experienced such trauma that they never quite get used to being touched by humans again. In sanctuary, such concerns need to be considered and addressed in order to help each individual recover. This is accomplished at Double Oak Farm in many ways.

First, the sanctuary employs a full-time, day-in, day-out farm manager, other staff, and volunteers to ensure that safe and ethical practices are carried out for each and every one of the animal residents. Then, animal housing and habitat are designed from the animal's point of view, not human convenience—in the way a cow, cat, chicken, or llama might instruct an architect on how to build a nest or barn. For example, because some chickens prefer to roost together, and others, like certain people, prefer their solitude "far from the madding crowd," a variety of habitations are constructed at sanctuary. Like us, chickens have moods and preferences, so they have a choice between outdoor nesting and indoors nesting. They will have a complex of garden areas that provide pleasing environments, opportunities for exploration, and the excitement of looking for bug "treats."

Providing security, shelter, and nutritious food is only the first step to recovery. "Choice" is also a key component of sanctuary, for by definition animals in need of rescue have been denied their natural rights for home, care, and respect. As human psychologists, sanctuary professionals, and caregivers attest, true recovery comes from supporting an individual's sense of self and empowerment. This means permitting a chicken to be a chicken when, how, and with whom they like, and providing the means to accomplish these things. For the rehabilitating broiler chickens, it entails making nests and perches that accommodate their physical limitations and help build their sense of competence and agency. How we think and feel is intricately related to how we move and function.

Not long ago making comparisons between chicken and human emotions would have been dismissed by many as

anthropomorphic exaggeration—ascribing human attributes to other species. But it turns out that much of what we see in our own selves, is shared by animals and science agrees. Science and sensibility are in accord that our subjective emotional lives—



Agnes Pilgrim (center), Siletz Tribe, leading the blessing ceremony at sanctuary opening.

chickens, people, cats, ducks, and other animals—are not that different. In its language of formulae and models, science confirms what we already know in our hearts. No matter how different we may look, all beings are "kin under the skin, fin, feather, and fur."

All animals including people share a common capacity to feel, think, and have friends and family. Animals and humans laugh, play tricks, have memories and self-awareness, help each other when in danger, and experience the other emotions and abilities that make life so rich. This came as no surprise to Charles Darwin who maintained that animals even share our sense of morals and ethics. After all, evolution guides body and mind, and we animals share a common ancestry.

Today, with science's ability to "see into the brain" using advanced imaging technology, neuroscience has confirmed Darwin's ideas. We may look different on the outside, but we all function pretty much the same. This is why when we look and see a chimpanzee or seal looking back at us through the zoo exhibit window or watch a mother eagle feeding her crying eaglets in their treetop aerie, we feel a familiar spark of recognition and empathize.

All of a sudden after being kept separate for over centuries, psychology, the

study of human behavior, and ethology, the study of animal behavior, are merging into a single new field: *trans-species psychology*. This new field builds on the understanding that humans and animals share similar brains, emotions, and minds. This means that the same theories can be used to study and help us all. The question has changed from *what* chickens, horses, dogs, cats, llamas, rats, and, and other animals are, to *who* they are.

The fact that animals have a mind of their own much as we do marks a dramatic turning point in human history that challenges not just what we think about animals, but how we act towards them. This knowledge is breaking down ancient perceptual and conceptual biases that have held humans apart from other animals for millennia. Differences between us, llamas, and chickens, for instance, are turning out to be little more than what are observed between different types of human cultures. Inside, science confirms, we are all pretty much the same. As author Gary Kowalski writes in *The Souls of Animals*:

"Animals are not our property or chattel, therefore, but our peers and fellow travelers. Like us, they have their own likes and dislikes, fears and fixations. They have plans and purposes as important to them as our plans are to us. Animals not only have biologies; they also have biographies. We can appreciate the lives of animals, but not appropriate them, for they have their own lives to lead."

This new perspective on animals brings with it a new understanding of what it means to be human. A trans-species psychology also suggests that what is good for the goose is also good for the goose caretaker. While the Oregon Animal Sanctuary's primary mission and goals are to support the wellbeing of animals, Double Oak Farm is also, in Matthew Haines' words, a place where "interspecies physical, emotional, and spiritual interactions can occur and where human animals can bring themselves and the planet into balance, something the animals have been doing forever." In other words, sanctuary also intends a transformation across

species lines. One way this is accomplished is through the concept of a *care farm*.

The idea behind a care farm is simple: place and opportunity for people to revitalize their relationships with animals, land, and each other. From the standpoint of *ecopsychology*, a care farm operates to enhance the psychological well-being of both animals and people. Ecopsychology teaches that most modern humans are profoundly alienated from the natural world, and that a mutually beneficial relationship can be restored. At Double Oak Farm, healing one's self begins by healing others. Tending to animals and caring for the land through a myriad of activities entails a new model of kinship, an embrace of a radical change in modern culture from one of domination to one of partnership with other beings. As Board Member Lin Bernhardt puts it, the sanctuary and care farm offers "ways to inspire people to work on behalf of all beings with whom we share this planet."



By mutual respect and care, animals and people can heal and transform. Photo courtesy of L. Lindner, Association for Parrot Care).

The Oregon Animal Sanctuary is envisioned as part of the larger community where it engages with local programs to serve animals, domesticated and neighboring wildlife, and humans, of all ages, alike. Clinical programs such as the care farm will collaborate with other organizations to provide opportunities for education and training ever mindful that sanctuary animals' needs and choices are honored above all. Any and every potential interaction with people is carefully considered, evaluated, and monitored to make sure such activities are both desired and beneficial to each and every individual sanctuary resident. The fact that animals and humans are so similar psychobiologically provides new understanding, but also compels a new ethic.

The sanctuary draws inspiration from a wide array of existing programs to partner animals and people in their mutual journey toward mental and physical wellbeing. A prime example is a new aviary located at the Serenity Park Sanctuary on the grounds of the Greater Los Angeles Veterans Administration Hospital. In this parrot-veteran program, over fifty brilliant green Amazons, pink and white Cockatoos, and blue and gold Macaws are tended by veterans who are also in need of a home and care. Most of the parrots who come to Serenity Park are like Pamela and Nicky—individuals who have suffered at the hands of humans and in critical need of healthful and caring refuge. Veterans learn how to tend to the distressed birds' needs and souls, and in so doing facilitate trauma healing and transformation in themselves as well.

The idea of sanctuary as a locus of radical cultural change and transformation is growing in popularity. Confronted by almost nightly news reports on global warming, drowning polar bears, and accelerating extinctions, more and more people are compelled to find alternative ways of living that reconcile with other species. As Haines puts it, "The sanctuary will attract those people who are enlivened by this mission and feel moved to participate in bringing the system back into alignment."

And it doesn't end there. Haines and other sanctuary members have a vision

that extends well beyond Double Oak Farm. "This sanctuary will be a template for others which can open around the state and the country. Local efforts, in different places, are necessary to help recalibrate the ecosystem, and the planet as a whole."

A tall order, no doubt. Yet the Oregon Sanctuary at Double Oak Farm is already on its way toward that larger vision, where step by step, the plight of nature and furred, feathered, and finned family and friends become everyone's concern and responsibility. JM

Gay Bradshaw is Director of The Kerulos Center and Oregon Animal Sanctuary Research Director. Jeff Borchers is Clinical Programs Director at the Oregon Animal Sanctuary at Double Oak Farm.

This is **partial listing** of some of the organizations that folks can contact regarding animal welfare and rehab. We encourage readers to seek out (and support) other organizations that exist in the State of Jefferson:

Other Oregon Sanctuaries:

Wildlife Images Rehabilitation and Education Center (wildlife)
Equamore Foundation (horses)
Oregon House Rabbit Society (rabbits)
Howling Acres (wolves)
Chimpanzees Incorporated (chimpanzees)
Lighthouse Farm sanctuary (farm animals)
Cascade Raptor Center (wild birds)

Local Shelters:

Committed Alliance to Strays (cats)
Humane Society
Jackson County Animal Care & Control

More information and listings can be found on FOTAS website:

<http://fotas.org/shelters.html>
<http://fotas.org/sanctuaries.html>

The Welcome Home Project Presents: *Voices of Veterans*

A Ceremony of Welcoming Home

The Welcome Home Project is proud to present the first annual *Voices of Veterans*, Memorial Day event. This event was created out of the desire to honor what Memorial Day is really all about. The event features a deeply moving ceremony created by veterans who will share their memories and feelings which will be conveyed through poetry, art and theater. This public ceremony will bring the community together in an attempt to heal the distance between soldiers and those who do not know the experience of war, bridging the gap between war and peace, trauma and renewal, isolation and coming home. This unique public gathering will allow citizens to become compassionate witnesses to the stories of war and the difficulties sol-

**May 26, Memorial Day,
doors open at 5:30pm
The Angus Bowmer Theater located
at 15 Pioneer St. Ashland, OR 97520
Event is \$15 and free for veterans.**

**Tickets can be purchased at
Paddington Station in Ashland,
and at Grocery Outlet in Medford.
You must have a ticket to enter the
theater on Memorial Day**

diers face in returning home. Healing only happens when the burdens of war can be shared by the greater community with a conversation that is too often avoided.

The program for the Memorial Day

Ceremony will be created by men and women soldiers and their family members who will attend a five day retreat prior to the Memorial Day gathering. The retreat will be held at Buckhorn Springs (www.buckhornsprings.org) and will be facilitated by Michael Meade, Vietnam era vet and Ashland local, Peggy Rubin, who are both renowned scholars of mythology, storytelling and theater. Those attending will come together to use the expressive arts to tell their stories and support each other.

The Welcome Home Project (www.thewelcomehomeproject.org) was created by Ashland residents, Bill McMillan and Kim Shelton, as a result of their own frustration in wanting to support returning veterans and their families but not knowing

CONTINUED ON PAGE 17

OCPA Celebrates a Decade of Bringing Kids the Magic of Theatre

This summer the Oregon Conservatory of Performing Arts (OCPA) presents the eighth stimulating season of its flagship Magic of Theatre camps, offering kids and teens a fun-filled, educational, and enlightening theatre experience. In a classroom atmosphere, students ages 6 to 18 discover the process of theatre, culminating in a finished production after just a few weeks of rehearsal and training. More than 1,500 kids have participated in OCPA's program, which helps them develop and expand their skills in acting, voice, dance, and other aspects of the theatre.

"We have a very exciting summer planned," said OCPA co-founder and artistic director Jeff Tabler. "Some OSF actors are returning to teach and direct for us, we're getting the edu-



In keeping with the theme "Famous Pairs," the OCPA Dance Troupe performed as the *Cat in the Hat* and *Things 1 and 2* at the Pear Blossom Festival in April 2007 in downtown Medford.

cational workshops lined up, and we've got a great selection of plays for our students to showcase."

Now in its tenth year, OCPA, based in Medford, is the largest and longest-running year-round theatre program for youth in the Rogue Valley. It got its start in 1997, when two local high school teachers felt there was a need to offer kids theatre experiences beyond what was found in the public schools, where the arts were being curtailed or eliminated. The two brought together a number of artists and teachers to introduce their concept, which evolved into the Oregon

Conservatory of Performing Arts. After-school and Saturday classes began in 1998. Three years later saw the launch of the Magic of Theatre summer camps.

CONTINUED ON PAGE 17



Inside the Box

Scott Dewing

Book 2.0

I have a ton of books. I don't mean that figuratively speaking. I really do own some 2,000 pounds of books scattered about my home. No, I didn't weigh each book. It's just an estimate based on some very sound (hack) scientific inquiry. The paperbacks are less than a pound and the heaviest book I own is *The Riverside Shakespeare*, which weighs 6.2 lbs. *The Riverside Shakespeare* resides on my nightstand but not because I'm a Shakespeare aficionado. Some people keep guns or clubs next to their beds. I practice a more poetic violence—break into my home and I'll bust ya upside the head with some heavy-duty Shakespeare yo.

I love my books. I should be a registered *bibliophile*. Not only can my books be used as a weapon (both in the war of ideas and against bad guys), but they make me feel smart when I look at them because they remind me of all the knowledge I've gained from them. Even the titles I've not yet read (*Collapse*, *The City of God*, *The European Discovery of America*, *War and Peace*, to name a few) make me feel smart. This is important because it helps distract me from dwelling on the many stupid things I do each day that encourage me to think otherwise.

Looking at my books now, I know that they are the last analog holdout of the digital age and will soon be relegated to history. My children (ages 7 and 10) will be the last generation that will read physical books. Their children will come to my home and be fascinated by Grandpa's collection of "old books" that smell funny. My grandchildren will toss aside their e-reader/mp3-player/gaming/web-browser/cell-phone device (the iEverything?) to play with Grandpa's old books. They'll build forts with them and hit each other over the head. I'll have to hide *The Riverside Shakespeare* so no one gets seriously injured.

The printed book is a technology that has been around for more than 500 years.

With the invention of the printing press and movable type, books proliferated and a bunch of monks lost their jobs as scribes while the middle class gained access to knowledge that previously had been the privilege of the ruling elite. One could argue that books have been key to the education and transformation of society that has led to the industrial and technology revolutions. The book as a *concept* will continue to live on, but the book as a *medium* will fundamentally change over the next decade.

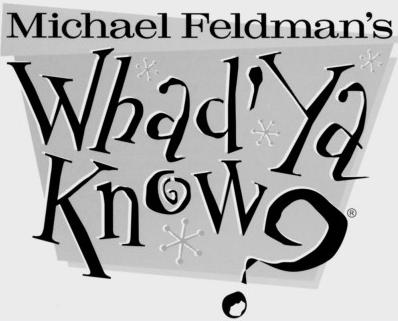
The transformation of the book to an all-digital medium, or Book 2.0, is already underway and a major milestone was reached at the end of last year with the launch of the Kindle. The Kindle is an "e-reader", which is an electronic device that emulates a book. The Kindle is not the first e-reader to hit the market. The Sony Reader came out in 2006 and there are others. I mention the Kindle not as an endorsement of the product, but because of the significance of who built it and is promoting it—Amazon, the #1 online e-commerce company in the world. In the 1990s, Amazon transformed the publishing world with its online bookstore. With the Kindle, Amazon will become the front-runner in transforming how we consume books and other traditionally printed media such as magazines.

The Kindle weighs in at 10.3 ounces and has enough memory to hold up to 200 titles at a time. Its screen is about the size of a normal paperback book and presents text with the use of E Ink, a relatively new display technology that mimics the clarity of a real printed page. Unlike a laptop, the Kindle has no moving parts and lasts for up to 30 hours on a fully charged battery. In this respect, it is similar to the Sony Reader, which also is light-weight, has a long battery life and utilizes E Ink technology for its display. Where the Kindle is different is that it incorporates wireless technology that enables the end-user to

purchase and download books directly to the device. Of course, you purchase directly from Amazon, which currently offers 110,000 titles digitally, including 90 of *The New York Times* best-sellers offered at \$9.99 each.

Besides a limited title selection, the only drawback of the Kindle (and Sony Reader for that matter) is price. You'll need to shell out 399 clams to get a Kindle in your hot little hands. But don't worry, the cost will be half that soon as the Kindle and other e-readers follow the path of all new technologies that go from expensive and inefficient to cheap and efficient. This is the same path that computers have gone down (and continue to go down). Cell-phones too. E-readers like the Kindle will follow suit. In fact, I predict that one day Amazon will ship the Kindle (or whatever its successor is called) free with your first online purchase. All books—including every book that has ever been published and survived the ravages of time—will be available in digital format. Many of them will be free. In fact, many older titles are already free via Google Books. Other titles you will purchase and download or access directly from a server on the Internet. E-readers will continue to improve in capability and readability. The components will get smaller. The displays will get better. Soon, they'll be thin "sheets" of digital paper that you'll be able to fold them up and put in your pocket. And like the cell-phones of today, everyone will have one, including my grandchildren who, when they visit their Grandpa's house, will marvel at the ton of books he's kept over the years—relics of a past era. **IM**

Scott Dewing is a technology consultant, analyst and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found (and read digitally!) on his blog at: sidetheboxblog.blogspot.com



All the News that Isn't

Obama aid calls Hillary a monster; she does the mash.

May have to go to a his and her country—let them run the states they won. Looking forward to the he said/she said State of the Union.

McCain wins endorsement of Typhoid George.

McCain looking for balance on the ticket: perhaps a woman. Young. Blonde. Nice dresser.

Sikhs won't meet with Pope because they can't wear their ceremonial knives, although that crosier could do a lot of damage, too.

Much gnashing of teeth and rending of number 4 jerseys in Ashwaubenon as Brett Favre packs it in. Mostly from guys who couldn't retire at 38. Favre may get a desk job with the Packers—proved he can throw sitting down.

Macedonia turned down by NATO for the third time—name already taken. Previously applied as France and Calvin Klein.

Dungeons and Dragons creator slain of natural causes.

Oprah falls for another phony writer, although there's no reason a middle-aged suburban woman couldn't be a Blood before the kids get home afrom school.

President honors 107-year-old veteran who evaded National Guard duty in three wars.

That's all the news that isn't.

**12 Noon Saturdays on JPR's
News & Information Service**



On the Scene

George Boosey, North Carolina Public Radio

The Story of *The Story* with Dick Gordon

The Story has many 'parents'. They are the listeners to North Carolina Public Radio-WUNC, who seized the opportunity to help make this program happen.

Our listeners knew Dick Gordon from *The Connection* out of WBUR in Boston, a program he'd been hosting since 2001. But when the station canceled production of the show in 2005, many listeners were upset – especially here in the Triangle. Many of them called or sent e-mail messages to the Chapel Hill station urging WUNC to bring Dick Gordon to North Carolina and to continue the program from here.

At the same time, several members of the Volunteer Leadership of the station, including members of the Community Advisory Board and the Capital Campaign Steering Committee, contacted WUNC management soon after they heard the news out of Boston and urged them to do what listeners were already suggesting: namely, get Dick Gordon here and start a new show.

With financial support and encouragement from its supporters, WUNC invited

Dick down to North Carolina to discuss the possibility of doing a new national radio program from Chapel Hill. Shortly afterwards, American Public Media – the national program distribution arm of Minnesota Public Radio, joined in the conversations.

Planning for the new radio program was guided by a series of conversations with public radio programmers around the country, who were getting as tired as their listeners were to call-in shows, and the recycling of experts appearing on many of the same programs. They wanted a new midday program, one that would feature compelling conversations about people whose lives embodied what was happening in the news. Both they and the nascent production team of what would become *The Story* wanted listeners to understand events through the experiences of real people. The program was to speak to the heart as well as to the head.

In February, 2006, *The Story* with Dick Gordon made its broadcast debut. Gradually, it grew from a weekly program to twice a week then three days a week.

More Stories to Tell...

The Story with Dick Gordon has taken us around the country and around the world, discussing political issues, family issues, health, science, the arts and the environment - what's in the news as well as what's in the air. From the beginning it has sought out first-person experiences from real people, not experts, to help us understand what's happening in the world. Responses from listeners in every market where *The Story* airs tells us that the program is making its mark. And the regular feature, Ahmed's Diary, has won three major international awards.

The creation of *The Story* under-

lines the idea that public radio in the United States can be compared to a family. It's a relatively small group of stations serving an audience made up of life-long learners who develop a relationship with the people they hear on the air each day and each week. Just as public radio feel they know those mechanic brothers from Boston, their friends in Lake Wobegon, and Ira Glass, they also feel they've gotten to know both Dick and the people he talks to every day. People living out the news: that's what *The Story* is all about, and it took listeners and supporters of North Carolina Public Radio – WUNC to help make the idea behind the show into a reality.

Then on July 31, 2006, it became a daily program at 1 p.m. on WUNC.

Within a matter of months, the program was also airing on Minnesota Public Radio - American Public Media's home base - and efforts began to sell the program nationally. The first major markets to sign up were in Chicago and Milwaukee. Since then it has grown to more than 60 stations in such cities as Los Angeles and Miami, as well as on regional networks in Iowa, upstate New York, Mississippi and of course the State of Jefferson.

Tune in to *The Story* on JPR's News & Information Service weekdays at 3pm. **JM**

George Boosey is program director for North Carolina Public Radio, WUNC.

Veterans *From p. 14*

how. After opening up dialogue surrounding this issue, they found many others who shared their concern, and out of this sprang The Welcome Home Project. Since then, an outpouring of community members have come forward to offer their support including: The Oregon Shakespeare Festival generously donating the Bowmer Theater (note the timely coincidence of *Welcome Home Jenny Sutter* premiering at the New Theatre); Buckhorn Springs slashing their going rate; Deforest Gallery and A Rug for All Reasons donating a percentage of their proceeds; foundations providing generous grants; and many individuals coming forward to donate their time, services and money.

This extraordinary community response has allowed citizens to participate directly in supporting and welcoming home veterans, and thereby restoring the idea that Memorial Day can serve our nation as a public ritual for healing from the aftermath of war. The plan is to continue this yearly event, rotating the Memorial Day public gathering to other venues throughout the Rogue Valley.

More information is available at www.thewelcomehomeproject.org.

This is a non-political, non-partisan event, and all expenses will be paid for veterans who participate. There are some openings for veterans for the retreat.

JM

OCPA *From p. 14*

The first camp, for kids 6 to 16, was a tremendously successful *Tom Sawyer*. In 2003 the camp grew to 60 kids, who performed *The Wizard of Oz* at the Craterian Theater to a sold-out house. The next year's musicals were *Charlotte's Web* and *Bye Bye Birdie* as well as a winter production of *Godspell*.

In 2005, due to popular demand, OCPA expanded its summer offerings to five camps, including *Schoolhouse Rock* and *Fame*, and continued its after-school and Saturday classes in acting, musical theatre, rock band, and Shakespeare. In 2006 OCPA offered four camps: *Romeo and Juliet*, *Treasure of the Caribbean*, *The Ruby Princess Runs Away* (which was also a film), and the world-premiere *20th Century Broadway*.

Last year OCPA built on its Youth Shakespeare Festival with the presentation of *A Midsummer Night's Dream*. The Shakespeare camps include workshops in dance, basic acting, text analysis, and voice and speech.

Continuing to serve its mission of empowering and nurturing youth through education and performance in the theatre arts, OCPA also presented *Quilt: A Musical Celebration*. "By staging this powerful and challenging musical with the voices of teens, we hoped to further educate our community about the impact of AIDS on all

facets of society, in keeping with our vision of educational and culturally relevant theatrical experiences," said Tabler. The cast of *Quilt* also performed at OSF's *Daedalus Project* in the Elizabethan Theatre.

"Our teachers are actors and educators from the public school system, the Oregon Shakespeare Festival, and other local theatre companies," Tabler continues. "All have an impressive amount of experience as well as advanced degrees in theatre and education." Many OCPA instructors have been with the organization for five years or more.

"It's not only the talent our instructors bring to OCPA but also their dedication to teaching youth that makes theatre camp such a meaningful experience for students," says Elizabeth von Radics, president of the OCPA Board of Directors. "Many of our students return year after year. We know families who plan their summer vacations around Magic of Theatre camps."

"Many of the returnees are now teenagers, having grown up with OCPA, and they've come to appreciate the value of the education they receive," adds Tabler. Former students are now returning as staff to assist in the camps.

Also in 2007, OCPA staged its first Youth Playwrights Showcase for teen playwrights; launched the Conservatorio Bilingüe, an exciting venture that pairs actors from the

Oregon Shakespeare Festival with local Hispanic teens to celebrate their culture through theatre and storytelling; and adopted the displaced dance team from South Medford High School. Now training and performing as the OCPA Dance Troupe, these dedicated dancers entertain at a wide variety of community events.

Working with local organizations and schools, OCPA provides scholarships for at-risk kids and students from low-income families. More than \$19,000 in scholarships has been awarded over the past few years.

According to its Web site, OCPA believes that "all young people should have the opportunity to experience the theatre arts—that a complete education involves knowledge of the arts and participation in them. We teach the process of theatre, helping kids develop self-esteem and communication skills through creativity and teamwork.... We are proud to offer the youth of the Rogue Valley the opportunity to discover the Magic of Theatre while gaining confidence, tapping their creativity, and collaborating as a cast."

JM



Program Guide

At a Glance

Focus

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

This month on JPR's *Classics and News Service*, we begin a presentation of all the symphonies of Gustav Mahler. Mahler is regarded as a crucial figure in the transition from nineteenth to twentieth century musical styles and developments. His music is a particularly intimate reflection of his life and thought, his sense of isolation and his continual self-questioning on matters of belief and the role of mankind. "The symphony is the world," he said, "it must embrace everything." Beginning Sunday, May 18th, the 98th anniversary of the composer's death, Host Ted Prichard will kick off our series of Mahler symphonies. Tune in at 1pm each Sunday during *Siskiyou Music Hall* on the *Classics and News Service* to hear these massive and powerful works in their entirety.



Gustav Mahler

Rhythm & News

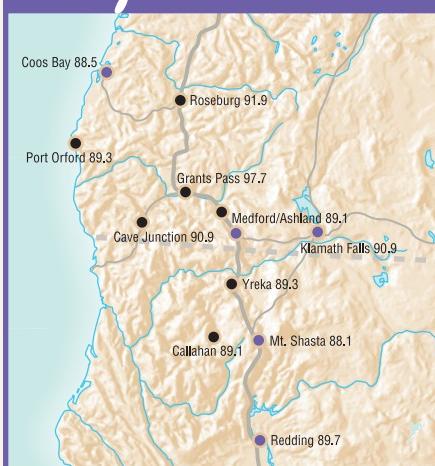
Volunteer Profile: Phone Volunteers

What would we do without our Fund Drive Phone Volunteers? They rise early in the morning...really early...to answer phones and take pledges from listeners who support JPR. They stay late into the night, putting up with cranky staff and no fresh air or natural light. We feed them coffee and stuff them with bagels, sandwiches and whatever else our wonderful food providers bring to our table. But that's not why they come to the basement studios of JPR at 6am; they arrive in the cold dark mornings and stay long into the night because they are committed to public radio and are willing to contribute 4 hours (some working multiple shifts) of their time to answer calls of support from equally devoted JPR listeners. You know who they are; you've spoken with them, in fact you may be one of them! Their presence, as well as the thousands of calls we receive from listeners, reminds us that we have so many friends in the State of Jefferson, and in some cases, around the globe willing to support public radio in our region!



The first shift of devoted Spring 2008 Fund Drive Phone Volunteers. Seated left to right: Brenda Bryan, Coralie Farnham & Sue Sager. Standing left to right: Kia Sanford & Dia Paxton.

THANK YOU to everyone who participated in the Spring 2008 Fund Drive.



- **FM Transmitters** provide extended regional service.

- **FM Translators** provide low-powered local service.

Stations

KSMF 89.1 FM

ASHLAND

KSBA 88.5 FM

COOS BAY

KSKF 90.9 FM

KLAMATH FALLS

KNCA 89.7 FM

BURNEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

Translators

CALLAHAN/

FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air with Terry Gross

4:00pm All Things Considered

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide

4:00pm World Beat Show

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Grateful Dead Hour

9:00pm The Retro Lounge

10:00pm The Blues Show

Sunday

6:00am Weekend Edition

9:00am Marian McPartland's Piano Jazz

10:00am Jazz Sunday

2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm New Dimensions

5:00pm All Things Considered

6:00pm Folk Show

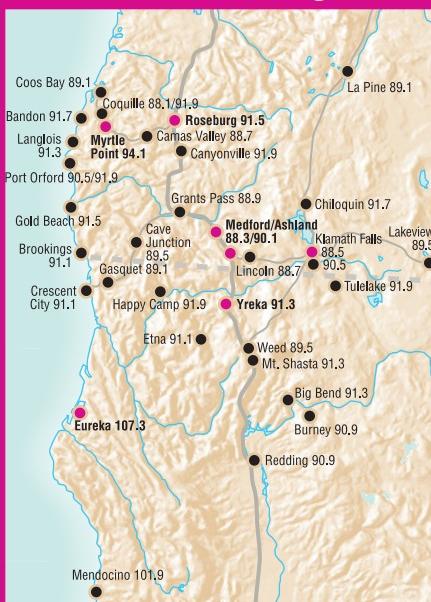
9:00pm Thistle & Shamrock

10:00pm Music from the Hearts of Space

11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS

www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*

ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM

ASHLAND

KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KOOZ 94.1 FM

MYRTLE POINT/
COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

Monday through Friday

- 5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

- 6:00am Weekend Edition
8:00am First Concert
10:30am Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm From The Top
4:00pm All Things Considered

- 5:00pm On With the Show
7:00pm State Farm Music Hall

Sunday

- 6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Weed 89.5
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information

www.ijpr.org

Stations

KSKJ AM 1230

TALENT

KAGI AM 930

GRANTS PASS

KTBR AM 950

ROSEBURG

KRVM AM 1280

EUGENE

KSYC AM 1490

YREKA

KMJC AM 620

MT. SHASTA

KPMO AM 1300

MENDOCINO

KNHM 91.5 FM

BAYSIDE/EUREKA

KJPR AM 1330

SHASTA LAKE CITY/
REDDING

Monday through Friday

- 5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm The Story
4:00pm On Point
6:00pm World Briefing from the BBC
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Sunday

- 5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 3:00pm Le Show

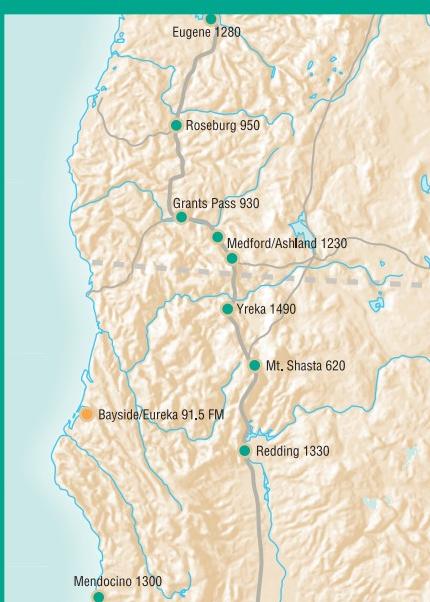
- 4:00pm Zorba Paster on Your Health
5:00pm The State We're In
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

Saturday

- 5:00am BBC World Service
8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm TBA
7:00pm New Dimensions
8:00pm BBC World Service

- **AM Transmitters** provide extended regional service.

- **FM Transmitter**



Jefferson Public Radio

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry.

Another way to contact us is via our website www.ijpr.org. Simply click on the "Contact Us" link and submit your question, suggestion, or comment.

Programming

e-mail: teel@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (www.npr.org/programs). Also, many national programs aired on JPR have extensive sites which are linked on our website (www.ijpr.org) under

"JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Jefferson Monthly

e-mail: kraftab@sou.edu

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

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ROSEBURG

KNYR 91.3 FM
YREKA

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KNHT 107.3 FM
RIO DELL/EUREKA

LISTEN ONLINE AT www.ijpr.org

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY–FRIDAY

5:00am–6:50am
Morning Edition

The latest in-depth international and national news from National Public Radio, with Renee Montagne and Steve Inskeep.

6:50–7:00am
JPR Morning News

Darcy Danielson brings you the latest regional news and weather.

7:00am–Noon
First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: *Earth and Sky* at 8:30 am, *Featured Works* at 9:00, and *As It Was* at 9:30.

Noon–4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller. Includes *NPR News* at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:00, and *Earth & Sky* at 3:30pm.

4:00pm–7:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

7:00pm–8:00pm
Exploring Music with Bill McGlaughlin

8:00pm–2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

SATURDAYS

6:00am–8:00am
Weekend Edition

The latest national and international news from NPR.

8:00am–10:30am
First Concert

Classical music to start your weekend with Ted Prichard.

10:30am–2:00pm
Metropolitan Opera

2:00pm–3:00pm
Siskiyou Music Hall

Classical music for your Saturday afternoon, with Ted Prichard.

3:00pm–4:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

4:00pm–5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm–7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel.

7:00pm–2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

SUNDAYS

6:00am–9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am–10:00am
Millennium of Music

Robert Aubry Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

10:00am–Noon
Sunday Baroque

Suzanne Bona bring you two hours of Baroque and early music written before 1750.

Noon–3:00pm
Siskiyou Music Hall

Classical music for your Sunday, with Ted Prichard.

3:00pm–4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm–5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm–7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.

* indicates May birthday

First Concert

- May 1 T Jennifer Higdon: *Blue Cathedral*
 May 2 F A. Scarlatti*: Sonata in A minor
 May 5 M Hans Pfitzner*: Overture to *Käthchen Heilbron*
 May 6 T Boccherini: Quintet in F
 May 7 W Brahms*: Ballades, Op. 10
 May 8 T Carl Stamitz*: Viola Concerto in D
 May 9 F Glazunov: *Stenka Rasin*
 May 12 M Vanhal*: Symphony in A
 May 13 T Paganini: Sonata VIII
 May 14 W Copland: *Lincoln Portrait*
 May 15 T Debussy: *Jeux*
 May 16 F CPE Bach: Concerto for 2 Harpsichords, 2 Horns, Strings & Continuo
 May 19 M Haydn: String Quartet in D minor, Op. 9, No. 4
 May 20 T Grieg: *Old Norwegian Romance with Variations*
 May 21 W Luigi Otto: Trumpet Concerto in E flat
 May 22 T Wagner*: *Siegfried's Rhine Journey & Funeral Music*
 May 23 F Vaughan Williams: Partita for Double String Orchestra
 May 26 M Beethoven: Septet in E flat, Op. 71
 May 27 T Margaret Buechner*: *Erlkönig Suite I*
 May 28 W José Nonó: Symphony in F
 May 29 T Korngold*: *Much Ado About Nothing*
 May 30 F Bach: Concerto in E, BWV 1053

Siskiyou Music Hall

- May 1 T Eduard Franck: Sinfonie in A, Op. 47
 May 2 F Reicha: Quintet in B minor, Op. 99, No. 5
 May 5 M Pleyel: Octet in C
 May 6 T Beethoven: Symphony No. 3, "Eroica"
 May 7 W Mozart: Sinfonia Concertante in E flat, K. 364
 May 8 T Herzogenberg: Piano Quartet Op. 95 in B flat
 May 9 F Finzi: Clarinet Concerto, Op. 31
 May 12 M Telemann: Suite in A minor
 May 13 T Dukas: Symphony in C
 May 14 W Strauss: *Don Quixote*
 May 15 T Amy Beach: Sonata in A minor, Op. 34
 May 16 F Berlioz: Symphony for Viola and Orchestra, Op. 16, "Harold in Italy"
 May 19 M Schubert: Sonata in E flat,
 May 20 T Richard Hol: Symphony No. 3, Op. 101
 May 21 W de Beriot: Violin Concerto No. 7, Op. 73
 May 22 T Kienzl: Quartet No. 2, Op. 99
 May 23 F Rachmaninoff: Symphony No. 2 in E minor, Op. 27
 May 26 M Field: Piano Concerto No. 6 in C
 May 27 T Liszt/Beethoven: Symphony No. 1 in C, Op. 21
 May 28 W Dohnanyi: Sonata in B flat minor, Op. 8
 May 29 T Glazunov: *Oriental Rhapsody*, Op. 29
 May 30 F Lalo: *Symphonie Espagnole*, Op. 21

Classics & News Highlights

Metropolitan Opera

- May 3 · Die Entführung aus dem Serail by Mozart
 Conductor: David Robertson
 Diana Damrau, Aleksandra Kurzak, Matthew Polenzani, Steve Davislim and Kristinn Sigmundsson



Diana Damrau

Lyric Opera of Chicago

- May 10 · *La Traviata* by Giuseppe Verdi
 Conductor: Giuseppe Verdi
 Cast: TBA



Robert Spano

- May 17 · Doctor Atomic by John Adams
 Conductor: Robert Spano
 Cast: Gerald Finley, Jessica Rivera, Richard Paul Fink, Groves Eric Owens, Thomas Glenn, Meredith Arwady, James Maddalena, and Roger Honeywell

- May 24 · *The Barber of Seville* by Gioachino Rossini
 Conductor: Donato Renzetti
 Cast: John Osborn, Joyce DiDonato, Nathan Gunn, Andrew Shore, Wayne Tigges, Lauren Curnow, Daniel Billings, and David Portillo

- May 31 · *Eugene Onegin* by Peter Ilyich Tchaikovsky
 Conductor: Sir Andrew Davis
 Cast: Dmitri Hvorostovsky, Dina Kuznetsova, Frank Lopardo, Nino Surguladze, Vitalij Kowaljow, Catherine Wyn-Rogers, Marie Plette, and Keith Jameson

From The Top

- May 3 · Wortham Theater, Houston, Texas
 This week's From the Top comes from the Wortham Theater Center in Houston, Texas.

- May 10 · Music Center at Strathmore, Bethesda, MD
 This week's program comes from The Music Center at Strathmore, in Bethesda, Maryland.

Highlights include a teenage baritone from New Jersey singing from Vaughn Williams' "Songs of Travel," a 15-year-old local violinist plays Saint-Saens, and audiences will meet the mother of the nationally famous "girl who drove over her violin!"

- May 17 · Artpark with the Buffalo Philharmonic Orchestra, Lewiston, NY
 From the Top presents the Buffalo Philharmonic Orchestra, with music director JoAnn Falletta, from their summer home, Artpark, on the banks of the Niagara River, for

a show featuring teenage soloists playing concerti with the orchestra. Host Christopher O'Riley joins an 18-year-old pianist and the orchestra for a movement of the famous Poulenc Double Concerto.

- May 24 · McCoy Community Center for the Arts, New Albany, Ohio

This week's program comes from the McCoy Community Center for the Arts in New Albany, Ohio.

From The Top host Christopher O'Riley



May 31 · Annual Highlights Show

This week's *From the Top* takes a trip down memory lane to feature some of the best music and stories from our archives. Performances include a 13-year-old pianist who has also already started medical school, a teenage cellist from Kentucky, one of the finest teenage trombone quartets in the country, and a young cellist with a life like a screwball comedy.

Exploring Music

Week of May 5th · Grieg and Sibelius

We'll explore the lives and music of the two Scandinavian greats: Edvard Grieg and Jean Sibelius. Music includes a number of chamber works, Grieg's *Peer Gynt*, the *Norwegian Dances* and several Sibelius symphonies.

Week of May 12 · Water Music

In the 5th Century BC, water was classified as one of the four essential elements. Over the centuries artists, poets, philosophers and composers have returned again and again to the mysteries of water for inspiration. This week, we'll focus on Water Music with works by Vaughan Williams, Mahler, Debussy and (of course) Handel.

Week of May 19 · Vienna

This week we'll explore the rich culture of this great musical capital, reaching back to the Roman Empire and beyond. Composers include Mozart, Beethoven, Schubert, Haydn, Johann Strauss and Mahler.

Week of May 26 · Music in Time of War

This week's programs will focus on the composer's reaction to armed conflict, including the great *War Requiem* by Benjamin Britten, plus music by Beethoven, Haydn and Shostakovich.

A "Heart Healthy" recipe
from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living. If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

RED'S MANGO SHRIMP

(Makes 3 servings)

2 Tbs Olive oil
3 Cloves Garlic, quartered
1 Large Plantain, sliced
2 Tbs Soy sauce
1 Cup Fresh mango, chopped
2 Ears Fresh corn, kernels removed (Frozen will work)
2 Tbs Fresh chopped basil
 $\frac{2}{3}$ Pound Shelled shrimp
1 tsp Pink peppercorns

Heat olive oil in a skillet and add garlic. Brown garlic and remove. Sauté plantain slices until they start to brown. Add the soy sauce, mango, corn, and basil to warm them. Then, add the shrimp and sauté until done. (About 2-3 minutes) Add peppercorns and serve!

Nutrition Facts

Serving size: 1 serving. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

Amount Per Serving (% Daily Value)

Calories 320.50
Calories From Fat (32%) 102.20
Calories From Protein (30%) 97.30
Calories From Carbs (38%) 121.00
Calories From Alcohol (0%) 0.00
Total Fat 11.57g 18%
Saturated Fat 1.70g 8%
Monounsaturated Fat 7.12g

PROGRAM GUIDE

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MONDAY-FRIDAY

5:00am–9:00am **Morning Edition**

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

NORTHERN CALIFORNIA ONLY:

7:50am **California Report**

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am–3:00pm **Open Air**

An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Eric Alan and Eric Teel.

3:00pm–4:00pm **Fresh Air with Terry Gross**

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm–6:00pm **All Things Considered**

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

6:00pm–8:00pm **The World Café**

The best in contemporary and alternative music, in-studio performances and musician interviews, with David Dye.

8:00pm–10:00pm **Echoes**

John Diliberto creates a nightly soundscape of relaxing music from a wide array of styles.

10:00pm–2:00am **Late Night Jazz with Bob Parlocha**

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00am–10:00am **Weekend Edition**

The latest national and international news from NPR.

10:00am–11:00am **Living on Earth**

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00–Noon **Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon–1:00pm **E-Town**

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm–3:00pm **West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm–4:00pm **AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm–5:00pm **The World Beat Show**

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm–6:00pm **All Things Considered**

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm–8:00pm **American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm–9:00pm **The Grateful Dead Hour**

David Gans hosts a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm–10:00pm **The Retro Lounge**

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm–2:00am **The Blues Show**

Four hours of blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am–9:00am **Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am–10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

Jazz Sunday

Host Steve Davidson explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm–9:00pm

The Folk Show

Cindy DeGroat, Karen Wennlund, and Bill Ziebell bring you the best in contemporary folk music.

9:00pm–10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

Late Night Jazz with Bob Parlocha



Vocalist Veronica Nunn performs on the May 4th broadcast of Marian McPartland's *Piano Jazz*.

Rhythm & News Highlights



The late pianist Oscar Peterson, one of the giants of jazz piano, joins McPartland on an archive edition of *Piano Jazz*.

Marian McPartland's Piano Jazz

May 4 • Veronica Nunn with Travis Shook

Vocalist Veronica Nunn grew up in Little Rock, AR, absorbing all kinds of music, from jazz to funk to gospel. When she moved to New York in 1978, she split her time between Harlem's jazz clubs and the Theology department at Lehman College. Now a full-time jazz singer and accompanied by her pianist husband, Travis Shook, Nunn demonstrates her soulful touch on "One Note Samba" and "I'm Old Fashioned."

May 11 • Larry Vuckovich

Pianist Larry Vuckovich hails from Yugoslavia, where he studied classically until Armed Forces Radio turned him into an ardent jazz fan. He launched his jazz career in San Francisco in 1960 and has since carried his evocative and elegant music around the world. He plays his own composition "Blue Balkan," before conspiring with McPartland on "Billie's Bounce."

May 18 • Oscar Peterson

Pianist Oscar Peterson was one of the giants of jazz piano. Fast fingers and a hard-wired sense of swing defined Peterson and made him a favorite musical partner for everyone from Ella to Dizzy to Herbie Hancock. In this encore presentation, Peterson demonstrates his deft touch and amazing technique on his own "Love Ballad" before joining McPartland on Ellington's "In a Mellow Tone."

May 25 • Laurence Hobgood

Pianist Laurence Hobgood has been a fixture on the Chicago jazz scene for years. He has recently come to prominence as pianist, musical director and co-producer for the much-celebrated jazz singer Kurt Elling. An exceptional soloist and trio leader in his own right, Hobgood performs his own tune "The Smuggler" and joins McPartland on "Things Ain't What They Used to Be."

The Thistle & Shamrock

May 4 • Raise Your Voice

Solo singing is revered in traditional circles, but layers of harmony and massed voices create stunning arrangements of traditional and folk songs. This week features choirs from Scotland and Brittany and some of Thistle & Shamrock's favorite bands in fuller voice.

May 11 • Welsh Roots

This week discover roots music from Wales with established and emerging artists, including master of the Welsh triple harp Robin Huw Bowen and singer-songwriter Meic Stevens.



Welsh triple harpist, Robin Huw Bowen.

May 18 • Words and Music

We uncover musical connections with Stevenson, Yeats, Scott and other literary figures in the company of Bonnie Rideout, Loreena McKennitt, Battlefield Band and Jean Redpath.

May 25 • Passing the Torch

Glimpse the future of Celtic music in recordings from emerging artists paired with the masters who inspired them, including North Carolina native Andrew Magill and the great Chicago fiddler Liz Carroll.

New Dimensions

May 4 • The Transformative Power of Beauty with J. Ruth Gendler

May 11 • Real Help to Change Your Life with Mark Feenstra



May 18 • Rumi and the Evolving Soul with Coleman Barks

May 25 • Healing with Horses with Patricia Broersma

J. Ruth Gendler



Canadian singer, composer, harpist and pianist Loreena McKennitt joins others to explore the connections between Stevenson, Yeats, Scott and other literary figures on the May 18th edition of *Thistle & Shamrock*.

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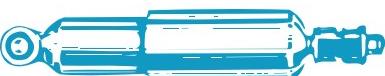


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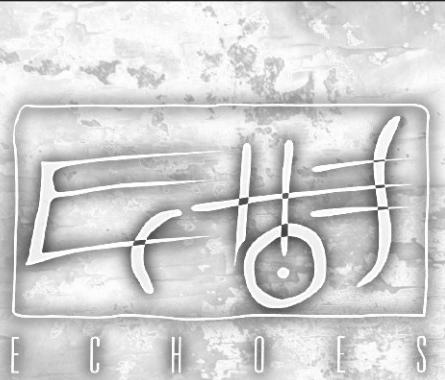
Fresh Air

Terry Gross provides a lively look at entertainment and the arts, combined with in-depth personality interviews, to make you feel like you're in the middle of the arts scene.



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Rhythm & News Service



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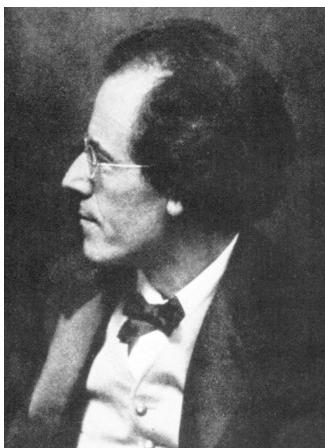
Mahler: A Bridge to the Twentieth Century

Mahler has his passionate followers and then there's everybody else. And who has time to listen to a symphony that lasts an hour or more? Michael Kennedy in his excellent book *Mahler* calls him "a bridge from the nineteenth to the twentieth century, the culmination of the Romantic tradition... (and) the overthrow of tonality. Nostalgia & prophecy, both are here." But my early experience with Mahler had nothing to do with anything in a book. My response was much more visceral; I liked the way the music made me feel, who cared about all that other stuff. Beginning on Sunday, May 18th, you can hear the century change right before your ears on JPR's *Classics & News Service*.

The first symphony, nicknamed "Titan" gives us a personal glimpse into the hero's relationship with a young woman. Mahler's own affair may have ended in disappointment but here the Hero/Titan wins his love. Audiences were uncomfortable with the touches of darkness in otherwise lyric moments and the composers eclectic sources of inspiration like the parody of *Frère Jacques* (*Brüder Martin*) played high on double bass to begin the third movement. But what was shocking to his contemporaries was music to my ears. The combination of juxtaposed mood shifts and inside musical humor captured exactly my teenage music geek-ness.

The next three symphonies (2-4) are based on settings of poems from *The Youth's Magic Horn* (*Das Knaben Wunderhorn*). The second begins with the funeral march of the hero of the first

symphony. The next two movements are nostalgic; juxtaposing happiness and bitterness and the spell is broken with the alto voice leading the soul to God. The finale begins with an orchestral upheaval – the end of the world – until the chorus enters and leads all of us to redemption.



The third is an ecstatic celebration of life and nature in six movements. Mahler wrote, "the whole of Nature finds a voice" and gave each movement a description: Summer marches in; what the flowers in the fields tell me; what the animals in the forest tell me; what night tells me; what the morning tells me; what love tells me. The fourth is Mahler's most popular and approachable and its conception preceded the second and third. He kept to the classical 4 movement pattern and the music is more intimate and childlike.

The next three (5, 6 & 7) are like one vast symphony with themes and ideas cross-referenced between the three and much of the music also comes from previously composed songs, in this case settings of poems by Friedrich Rückert. The fifth is, in Kennedy's words, "Mahler's 'Eroica', progressing from tragedy to triumph. The most famous single movement is the "Adagietto" which is often performed on its own. The symphony concludes with a song contest between a cuckoo and a nightingale as judged by a donkey, proof that Mahler had a sense of fun. The sixth, nicknamed "Tragic", is not gloomy without relief. The composer wrote, "Change and conflict are the secret to effective music". He himself had difficulty conducting and it was rarely performed until recently but Kennedy and I

both agree; it's Mahler's greatest taken as a whole. The composer revised it several times even switching the order of the middle movements. He was deeply affected by it and removed the third of three hammer blows of fate because he believed that the first two reflected real-life personal tragedy. Of the seventh, Kennedy believes it is the least understood and accepted. The music speaks of night and dreams and the eventual return of day. It uses an even larger orchestra yet produces translucent texture and more austere harmonic style greatly admired by the younger generation: Schoenberg, Berg and Webern. There are two 'night-music' movements; the first sounding something like a moonlit 20th century *Don Giovanni*, and the second a tender and romantic serenade complete with mandolin and solo cello.

Taken together, Kennedy calls the three previous symphonies, "a mighty arch at the gateway of the 20th century" and considered the eighth a 'throwback'. Divided into 2 parts, the first is an affirmation of the power of the creative spirit and the second is a setting of Goethe's closing scene of *Faust*, expressing the redemption of mankind through love by the 'Eternal Feminine'. Because of the many musicians required, it became known as the "Symphony of a Thousand" but Mahler creates not only torrents of sound but subtle, evocative colors and 'chamber music moments'.

Mahler next composed *The Song of the Earth (Das Lied von der Erde)* which he described as a "Symphony for tenor, alto (or baritone) and orchestra" to avoid writing his ninth because many believed, including his wife Alma, that he was superstitious and thought the ninth would be his last. Seven poems from a collection of Chinese poetry supply the text for the six movements and the sixth, which is nearly as long as the other five combined, is the crown jewel. The words sung in the finale describe "sunset with the moon like a silver bark on a blue lake of heaven." In the final moments, the word 'ewig' (eternally) is repeated and the music fades so imperceptibly it is almost impossible to tell the exact moment it ceases.

The ninth and final completed work of Mahler is his most advanced and original, capturing his romanticism combined with music that anticipates the future. In Kennedy's words, "the evolutionary Mahler has had a greater influence than the revo-



Little Victories

Mari Gayatri Stein

Moon's Bounty



"But I'm not attached."

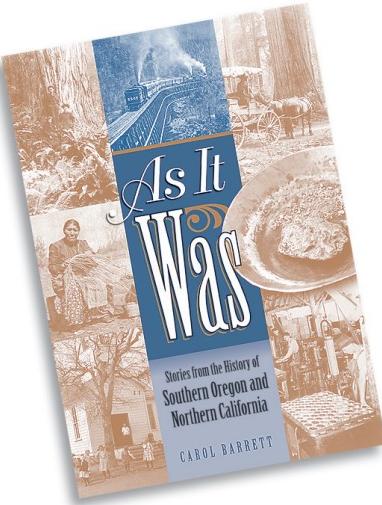
This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has appeared in over 30 books, and she has taught yoga and meditation for many years. To order art and cards of the published work in the Jefferson Monthly and Mari's other work, call 541.770.6035 or visit www.marigayatri.com

lutionary Schoenberg" on subsequent generations. The outer movements especially foretell Berg and Webern, employing 'wisps of sound' with a sparse texture but the romanticism is never far away.

The tenth was not finished when Mahler died on May 18, 1911 at the age of 50. It has a fascinating history but space does not allow for a discussion of the merits of the completed version by Deryck Cooke. What Mahler did leave us were 5 file folders, numbered, and written out in his 4 stave open score. Cooke and Kennedy

both believe that "the music...has such strength and beauty that it dwarfs...few momentary uncertainties." The tenth transcends the resignation and death of the ninth ending in a final spiritual victory. Kennedy believed that the tenth was greater than the ninth but you will get the opportunity to decide for yourself. Beginning May 18th, on *Siskiyou Music Hall*, join us for a trip from the 19th century across the bridge to the 20th century with our final destination on Sunday, July 27th at 1 pm.

JM



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

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Theater and the Arts

Molly Tinsley

From the Center to the Edges

August Wilson's *Fences*, currently running in the OSF's Bowmer Theatre, is an immense play, a contemporary classic. It reaches deep into the past, gestures firmly toward the future, and turns human relationships inside out. At its heart is one of the most compelling, expressive characters in theatre, Troy Maxson, a man so big, that he fills his whole house when he walks through it. Across the bricks in the New Theatre, the premiere production of Julie Marie Myatt's *Welcome Home, Jenny Sutter* gears its more modest statement to this exact moment in history, and its central character, Jenny, is elusively reticent throughout.

Like the crooked tenements of Scott Bradley's set, racism has hemmed in Troy Maxson (the phenomenal Charles Robinson) all his life and turned him into a fighter. Whether "signifying" with his friend Bono (Josiah Phillips, born to play this role), or teasing his wife Rose (Shona Tucker, modulating precisely between reaction and restraint), Robinson's Troy stakes his survival on every scene, such that the audience keeps bursting into spontaneous applause. He shifts from jocularity to anger, affection to ruthlessness with lightning speed, each emotional state so intense that it seems to cancel the one before.

In fact the passion and immediacy that draw people to Troy also limit his self-knowledge. He doesn't make connections. Brutalized by his own father, Troy brutalizes his son Cory (Cameron Knight). Troy can't see that clean-cut Cory's chance at college and athletic success is triggering his own deep deprivation and fear. And when another woman, Alberta, offers Troy escape from his desperate depths, he chooses to grab it, then claims it's *she* who "keeps hanging on."

Convinced of his own rectitude, battling his gut-terrors, Troy Maxson is the action of *Fences*. In the final scene, after

Troy's death, Cory, whom he drove away with a baseball bat, has returned home in the crisp uniform of a Marine corporal. He exudes confidence and speaks in the deeper voice of his father. Finally he is able to acknowledge that his father gave him the best that was in him. Yet the energy fade onstage is palpable.

By one of those repertory coincidences, the story isn't quite over for us when *Fences* ends in 1965. We know Vietnam looms on the horizon; the life expectancy of a combat Marine will become frighteningly short. It's this harsh reality that launches the events of *Welcome Home, Jenny Sutter*.

Four decades later, in a different, same-old war, a wounded Marine, Jenny (Gwendolyn Mulamba), awaits military discharge and explains in a voice-over why she joined the Corps. Her parents were too busy "floundering apart" to provide the love and direction she needed as a child, so she worshipped a picture of her Uncle Jim, a proud Marine, and dreamed of being a hero. Jim died in Vietnam.

The echoes here of Cory's imperiled journey—the abusive childhood, the need to win approval even if it means paying the ultimate price—may add some depth to Jenny's character, which this oddly quiet play refuses to do. For beginning with the next scene, when she makes the laborious change from uniform to civvies without a word, Jenny remains virtually silent and opaque.

We find out plenty in *Welcome Home* about Lou, the mercurial Kate Mulligan, who meets Jenny in a bus depot and invites her to Slab City, a desert haven for misfits. Lou is compulsive about everything, especially talking. She recounts the tormented past of the mail-order preacher, Buddy (the gently charismatic David Kelly), who himself shares his inner life in weekly, stream-of-consciousness sermons. Meanwhile, the

outcast Donald (Gregory Linington) blurts his mind with zombie-like cynicism punctuated by sweetness: he's "not good with people" yet misses them.

We know Jenny has an artificial leg. We know she has children, and her mother is not overjoyed to hear she's home from Iraq. Lou reports that she screams in the night, but this happens only offstage. Onstage Mulamba shows an occasional ripple of softening, but overall she maintains discipline. Jenny is in shock.

Then, when a balloon pops at the party Lou has thrown for her, Jenny hits the ground and remains there, silently weeping, as Buddy stammers a heartfelt speech of welcome. This seems to be what Jenny needed, for she packs her duffel and with unexpected expressions of gratitude all around, prepares to leave Slab City for her home. She does confide to Donald the horrific accident for which she has been blaming herself, but in flat tones, with scant imagery, as if she knows that in the context of the Iraq war, it's no big deal.

While Troy Maxson's central, irrepressible voice anchors *Fences*, Jenny's silence destabilizes *Welcome Home*. It deflects our attention from the center and makes us realize the play is not about her. It's about Lou, Buddy, Donald, and the rest of us who feel compelled to help someone who's suffering. In the end it suggests that our actions—preaching, counseling, throwing parties—may be chosen mainly to comfort and affirm ourselves.

In a way, this unusual play sacrifices drama in order to touch a very specific audience, military veterans returning from Iraq. It doesn't spill its anguish onstage. It doesn't indulge in any angry anti-war rhetoric. It is determined to highlight the impulse toward kindness and connection underneath the clumsiness of many human efforts. Thus it offers the psychically exhausted soldier a bit of the recuperative space and silence Slab City provided Jenny, flavored with Buddy's promise: "You're not dead. . . . I see you breathing. . . . I know I'm not much, but I see you."

JM

Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Poetry

Carol Gilbertson

Hercules

We landed in Athens after midnight,
the children with us. If you hadn't brought us,
we'd never have come. It was Easter.
My father was dead. We were exhausted,
and the cab driver had a mind of his own.

In the morning the Parthenon sang
white above us. Lambs roasted on small spits
in the courtyard. I bought a round loaf
with a crimson egg in the center
for Ellen's seventh birthday.
She told us she was keeping a journal.

What made it all so holy? Candles
in the plaka, the calls to prayer,
grottoes at the roadside with flowers,
the man who offered us bread.

At Mycenae Ellen struggled to print
"Klytaemnestra" and then gave up,
though she loved the story's bloody bath.

The girls made sandcakes on the beach.
You peeled ripe oranges
and handed us sections one-by-one.
My father was gone.

You told them Hercules stories
and one night, as you tucked them in,
I heard Ellen's sleepy voice:
"I can remember ten of the labors,
but I can't think of the other two."

Each day falls into the dustbin
of the past. Do we remember, I wonder,
what we are, what we've made—
do we remember
the little labors of our life?

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors 126 Church Street Ashland, OR 97520. Please allow two to four weeks for reply.

Carol Gilbertson is a professor of English at Luther College in Decorah, Iowa. She has published poems in various magazines, and is coeditor of *Translucence: Religion, the Arts, and Imagination* (Fortress Press, 2004). Currently she is working on a collection of poems, *The Body Remembers*, and on a study of T.S. Eliot's changing conception of *The Waste Land* drafts and typescripts, and the poem's publication history. "Hercules" won the Flyway Sweetcorn Contest for poetry at Iowa State University. "Fish-Line" first appeared in *The Cresset* in 2006.

Fish-Line

Before Mother died
her fists slackened,
then the breath trailed away
and she lay still and gleaming.
They crossed her palms across the sheet
as the morning sky turned a deep rose.

That night in a dream
I knelt in a flat-bottomed boat
gripping a line strung into the water.
Suddenly, at my knees,
a foot-long fish shimmered,
the line in its mouth.
Then a hard jerk,
and the fish and I
plunged into the sea.

I am caught:
her voice trailing a hymn
through rooms I remember,
my small self gleaming
on a fevered bed,
line and sinker gone
under the cool waves
of her song.

Art

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival opens its 2008 season with 11 plays, 3 stages, and productions through Spring, Summer, and Fall. In the Angus Bowmer Theatre: Shakespeare's *A Midsummer Night's Dream*, thru Nov. 2; August Wilson's *Fences*, thru July 6; *The Clay Cart* written by Sudraka & translated by J.A.B. van Buitenen, thru Nov 2; *The Further Adventures of Hedda Gabler* by Jeff Whitty, Apr. 15 thru Nov. 1; and Arthur Miller's *A View from the Bridge* July 23 thru Nov 1. Playing in the New Theatre: *Welcome Home, Jenny Sutter* by Julie Marie Myatt, thru June 20; Shakespeare's *Coriolanus*, May 26 thru Nov 2; and *Breakfast Lunch and Dinner* by Luis Alfaro, July 1 thru Nov 2. Productions on the Elizabethan Stage/Allen Pavilion: Shakespeare's *Othello*, June 3 thru Oct 10; *Our Town*, by Thornton Wilder, June 4 thru Oct 11; and Shakespeare's *The Comedy of Errors*, June 5 thru Oct 12. Performances at 1:30 and 8 pm. Ticket prices vary. On Pioneer St., Ashland. (541)482-4331 or www.osfashland.org

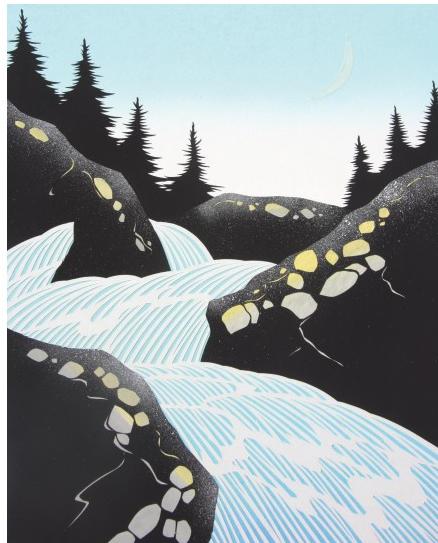
◆ Camelot Theatre Company presents the Tony Award-winning *Do I Hear A Waltz*, thru April 13. This musical is a timeless love story with music by Richard Rodgers, lyrics by Stephen Sondheim and a book by Arthur Laurents. 2 pm and 8 pm. At Talent Ave & Main St, Talent. (541) 535-5250 www.camelottheatre.org

◆ The Oregon Cabaret Theater presents *Altar Boyz*, thru June 1. It's a play—it's a concert—it's Nonsense meets N-Sync! The Altar Boyz aim to save souls with hot pop songs, glorious voices, and killer choreography. Thurs-Mon at 8 pm; Sun brunch matinee at 1 pm. Located at 1st & Hargadine St., Ashland. (541)488-2902 www.oregoncabaret.com

◆ Oregon Stage Works presents *Trip to Bountiful*, May 21-31. Horton Foote's classic about an older woman's journey to her childhood home. 8 pm and Sunday matinee at 2 pm. \$25 Adults / \$12 Students. \$17 Adults / \$10 Students. At 185 A Street, Ashland. (541) 482-2334 www.oregonstageworks.org

◆ Barnstormer's Theatre Presents *Done to Death*, May 2-18, by Fred Carmichael. Five once-famous mystery authors—a sophisticated couple, a James Bond type, an aging queen of logic, and a hard-core detective—are asked to write for a TV series. The play moves between reality and imag-

ination as each writer tries to solve the murders occurring on the set. This comedy will keep you guessing and laughing as it spoofs mystery plots, heroes, and villains of the last 80 years. 8 pm. Barnstormers Theatre, 112 NE Evelyn Avenue, Grants Pass. www.barnstormersgp.org



The Living Gallery in Ashland features new paper cuttings by Northwest artist Aki Sogabe through May.

◆ Rogue Community College, Riverside Campus, Medford will be performing William Shakespeare's *The Merchant of Venice*, featuring Jennifer Phillips as Portia, and Rob Hirschboeck as Shylock. This gripping comedy will be presented May 9, 10, 11 & 16, 17, 18 at The Warehouse on Bartlett (H building, 8th and Bartlett, Medford). Fridays and Saturdays at 8pm, Sunday Matinee's at 2pm, and Sunday the 11th at 7pm. For reservations call (541) 245-7637

◆ Southern Oregon University Department of Theatre Arts presents two productions in May: *Metamorphoses* by Mary Zimmerman, May 22-June 1 at the Center Stage Theatre. Greek mythology struts its 21st century stuff in Mary Zimmerman's re-telling of ten myths recorded by

Ovid in 13 B.C. The story of King Midas, Cupid and Psyche, Orpheus and Eurydice, and others come to life as they are enacted in a pool of water enveloping the theatre stage. Winner of Tony Award for direction in 2002.

Hunting Cockroaches by Janusz Glowacki, May 15-25 in the Center Square Theatre. Two Polish émigrés arrive in New York City's Lower East Side looking for their American dream. The cultural gulf they face as Eastern Europeans in America is revealed during a sleepless night three years into their new life. This charming comedy weighs the advantages and frustrations found in Poland and the United States. Cited by the American Theatre Critics Association as an "Outstanding New Play" in 1986.

Performances at 2 and 8 pm. Both theatres are on South Mountain Ave. \$17 regular, \$14 senior, \$5 students. (541) 552-6348 www.sou.edu/theatre/calendar.

Music & Dance

◆ Craterian Performances presents a variety of shows this month:

Rogue Opera performs *The Merry Wives of Windsor* on May 4. Otto Nicolai's comic opera is an adaptation of Shakespeare's comedy and an amusing farce about the eternal battle of the sexes. Performed in English. \$32-22; Youth (21 & under) \$22-10

Youth Symphony of Southern Oregon, May 18. 3 pm. Young musicians perform symphonic classical music with skill, insight and enthusiasm. Performances feature each of the YSSO's three ensembles: Youth Strings, Youth Orchestra, and Youth Symphony. Adult \$10, Senior (62+) \$5, Student (0-any age with ID) \$5

The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ St. Clair Productions presents *Wake the Dead* on May 10th 8 pm. The world's first all-star Celtic Grateful Dead Jam Band makes its third appearance in Ashland. At Havurah Shir Hadash, 185 N. Mountain, Ashland. Tickets are available at the Music Coop at A St. and Pioneer, on-line at www.stclairevents.com or by calling 541-535-3562.

◆ Music at St. Mark's presents:

On May 11, Ellie Murray, soprano, and Laurie Anne Hunter, piano, performing "Song Recital". A variety of songs for soprano and piano.

On May 18, the Fong-Rands-Stubson Trio, performing chamber music for violin, cello, and piano.

3 pm. Both concerts are free and receptions will

Send announcements of arts-related events to:
ArtsScene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paul.b.christensen@gmail.com

**May 15 is the deadline
for the July issue.**

**For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ipj.org**



St. Clair Productions presents the world's first Celtic All-star Grateful Dead Jam band Wake the Dead on May 10th at 8 pm.

follow in the Parish Hall. At St. Mark's Church, 5th and Oakdale in Medford (541) 858-8037

◆ Rogue Opera presents *The Merry Wives of Windsor* thru May 2nd in Grants Pass and May 4th in Medford. Comic opera by Otto Nicolai based on the Shakespeare comedy. Performed with full orchestra and costumes. Richly talented cast from Seattle, Portland, San Francisco and the Rogue Valley. Soaring melodies and delightful, earthy characters. 8 pm. at Grants Pass High School Performing Arts Center, Ast and Olive, in Grants Pass and 4 pm at the Craterian Ginger Rogers Theater, Medford. (see above) www.rogueopera.org

◆ 14th Annual Native American Arts Festival & Mother's Day Pow Wow, May 10-11. This annual event benefits the encouragement of Native American visual and performing/cultural arts. 10 am-7 pm. Admission is free. Riverside Park, Grants Pass 541-472-0215

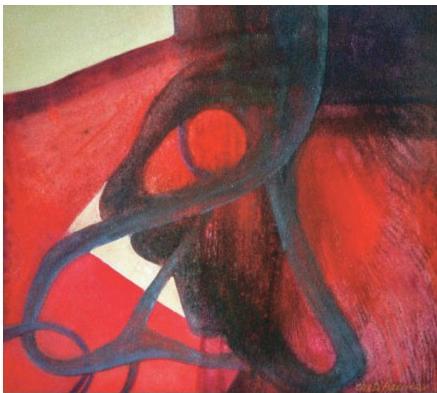
◆ Britt Festivals presents "Celebrate Britt's 46th Season and Jacksonville" on May 31 in downtown Jacksonville. 2-6 p.m. Artisan food, local wine and musicians.

Exhibitions

◆ The 30-plus members of the Ashland Gallery Association host a First Friday Art Walk in downtown Ashland and the Historic Railroad District on May 2. Refreshments, music, and artist demonstrations are offered at many locations along the walk from 5-8 pm. For a free gallery guide call. (541)488-8430 or www.ashlandgalleries.com

◆ Grants Pass comes alive with music and art on the first Friday of each month from 6-9pm. Shops, galleries, and restaurants stay open, displaying local art and musical talent. Downtown Grants Pass, H and 5th Sts., Grants Pass. (541)787-0910

◆ The Grants Pass Museum of Art presents the Traveling Oregon Watercolor Exhibit in the West Gallery and Watercolors of Portugal by Museum



The College of the Siskiyous art gallery presents "Ink on Paper III," a show by members of the Mt. Shasta Printmakers Collective, through May 16. Janet Curti Haines, monotype, "Fandango Mask" pictured above.

Founder, Charles Hill thru May 30. If you have an organization or group that would like to schedule a docent tour of this exhibit, call 479-3290. Tuesday-Saturday, noon to 4 pm. Free. Grants Pass Museum of Art, 229 SW G Street, Grants Pass

◆ Rogue Community College presents its Student Art Exhibit on May 19-30. An annual exhibit of artwork created in this year's studio courses. Wiseman Gallery, Rogue Community College, 3345 Redwood Hwy, Grants Pass.

◆ The Living Gallery features new paper cuttings by Northwest artist Aki Sogabe thru May. Open Wed. through Sunday, located at 20 S. First St., downtown Ashland.

NORTH CALIFORNIA

Theater and Music

◆ JPR and the Cascade Theatre present Cowboy Junkies at Redding's historic Cascade Theatre on May 2. After two decades and 11 studio

albums, the Cowboy Junkies have remained true to their unique artistic vision – creating smart, richly textured songs with the introspective intensity that is their trademark. The sound is grounded in traditional country, blues and folk – accented with languid guitars and laced with thoughtful and insightful lyrics. 8 pm. Tickets and information at cascadetheatre.org or at (530) 243-8877. Cascade Theatre, 1721 Market Street, Redding.

◆ Riverfront Playhouse presents *School House Rock Live!*, May 30-June 28. Originally adapted & produced for the stage by: Theatre BAM. From the series created by: George Newall & Tom Yohe. Based on an idea by: David Mc Call. Book by: George Keating & Kyle Hall. At 1620 East Cypress, Redding. (530) 222-4862.

◆ Shasta Art Festival & Old Time Fiddle Jamboree on May 10-11. Unique Art, Crafts, and Food Vendors wanted. 9 am-4 pm. In downtown Shasta, CA (530) 244-5959

◆ 2006 Grammy-nominee Gentle Thunder and four-time Grammy-nominee Will Clipman perform in Mt. Shasta and Redding in May:

On May 3, they bring their musical alchemy back to Mt. Shasta on May 3. 8 pm. At The Flying Lotus Movement Center, 315 S. Mt. Shasta Blvd., Mt. Shasta. \$10-\$20 at the door. (530) 926-4790 or www.TheFlyingLotus.com

On May 4, they perform at the Spiritual Enrichment Center, 1905 Hartnell Ave., Redding. 7 pm. \$15. (530) 221-4849 - www.reddingsec.org

Gentle Thunder is a multi-instrumentalist (grand hammer dulcimer, drums and Native American flutes), composer, and recording artist. Clipman is a pan-global percussionist. Together they offer a musical landscape of improvisation, spirit and new world music. www.GentleThunder.com

◆ Shasta College brings several events to the stage in May:

On May 2-3, the Community Concert Band performs symphonic music including the classics, Broadway, television, and movie soundtracks. 7:30 pm. \$2. Shasta College Theatre

On May 9, the Community Chorale Concert & Women's Ensemble perform the West Coast premiere of the "The World Beloved: A Bluegrass Mass" by composer Carol Barnett. This work integrates a blue grass ensemble with the 50-voice choir. The Women's Ensemble also sings the "Four Songs" by Brahms for women's voices, two horns and harp. 7:30 pm. \$8 General; \$5 Students/Seniors.

On May 11, the Shasta Symphony Orchestra performs its Spring Concert, "Emeralds." The Shasta Youth Symphony joins the symphony, opening with "St. Andrew Bay" and "Blue Ridge Legend" by composer Paul Whear. Two clarinet soloists are featured in "Duo Concerto with Orchestra" by Karl Stamitz, a composer who inspired Mozart and Haydn. The Orchestra completes its 58th concert season with Sir Edward Elgar's "Enigma Variations." 3:15 pm., \$11 General; \$9 Students/Seniors

CONTINUED ON PAGE 34

On May 17, the Chamber Choir & Awards Concert includes performance of Whitacre's "I Thank You God," Debussy's "Trois Chansons," and Orban's "Daemon." The Concert Choir sings Irish folk songs, spirituals, and an amusing piece for spoken choir, percussion, and actor. 7:30 pm. \$7 General; \$4 Students/Seniors

The concerts will be given at Shasta College Theater, 11555 Old Oregon Trail, Redding. (530) 2242-7500

◆ Shasta Community Concerts presents *On Broadway!*, on May 6. Dazzling choreography, dynamic music arrangements and a virtual parade of costumes fill the "Grand Staircase" which is the centerpiece of the colorful stage. Live musicians support eight energetic singers and dancers. The show begins with favorite moments of song and dance from early Broadway musicals such as *A Chorus Line*, *Guys and Dolls*, *42nd Street*, *West Side Story*, *The Sound of Music*, *Oklahoma*, *Annie Get Your Gun* and then celebrates today's popular musicals with song selections from *Wicked*, *Mamma Mia*, *Beauty and the Beast*, *Hairspray*, *Phantom of the Opera*, *Les Misérables* and *Cats*. At the Redding Convention Center, 700 Auditorium Drive, Redding. (530) 247-7355 www.shastacommunityconcerts.com

Exhibitions

◆ The City of Redding presents a Spring Art Exhibit showcasing, watercolors, ceramic/wood/metal, and a mélange of media by the students of Anderson New Technology High School thru June 13. This show is an extension of the Art in Public Places program sponsored by the City of Redding. 8-5, M-F. Located on all three floors of City offices. At 777 Cypress Avenue., Redding. www.reddingart.org

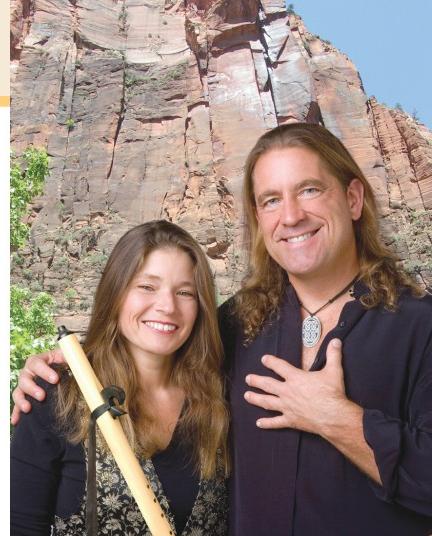
◆ The Window Box Bonsai Accents & Art Gallery presents "Sunflower Series" by Cheryl Petty, May 11. Experience Impressionistic paintings in a unique gallery in historic downtown Dunsmuir, a village near the peak Mt Shasta in Northern California. At the Window Box Bonsai Accents & Art Gallery, 5817 Sacramento Avenue in Dunsmuir. Reception 5-7pm. (530) 235-0963

◆ The College of the Siskiyous art gallery presents "Ink on Paper III," a show by members of the Mt. Shasta Printmakers Collective, thru May 16. Artist reception on May 1, 3-7 p.m. "Art-to-Wear" tee shirts with original prints by participating artists will be sold at auction. Musicians Carol Jenkins and Anne Johnson perform during the reception. Mon-Thurs, 9-5, Fri 9-4, closed weekends. The Art Gallery is at 800 College Ave., Weed. (530) 938-0771 or (888) 397-4339.

UMPKUA

Music

◆ Friends of Jacoby and Art Beats at Umpqua Community College present Richie Havens on May 17. 7:30 pm. \$30-25, or \$13 (student w/ID). At Umpqua Community College, Jacoby Auditorium, Roseburg. (541) 672-3347.



2006 Grammy-nominee Gentle Thunder and four-time Grammy-nominee Will Clipman perform in Mt. Shasta and Redding in May.

◆ Centerstage at Umpqua Community College presents The Fantasticks, May 15-25. The musical, by Tom Jones and Harvey Schmidt, has been in New York since 1960. It is the longest running musical in history. At Umpqua Community College, Jacoby Auditorium, Roseburg. (541) 672-3347.

◆ Umpqua Symphony Association presents the Douglas County Youth Orchestra on May 27. 7 pm. Rose Theater, Roseburg High School, Roseburg. Donations accepted. (541) 496-4546

OREGON & REDWOOD COAST

Music

◆ Ferndale Repertory Theatre presents *Hair: The American Tribal Love-Rock Musical* thru May 4th. 2 pm. Celebrate the 40th anniversary of the Summer of Love with a group of "hippies" in the east village who band together to try to change the world. Songs include "Age of Aquarius," "Let the Sun Shine In," "Good Morning Starshine." This show contains adult language and adult situations. Ferndale Repertory Theatre, 447 Main St., Ferndale.

◆ The Pistol River Concert Association presents two shows this month:

On May 10, Tony Furtado. Furtado recorded acclaimed CDs on banjo with Jerry Douglas and Alison Krauss, but then found himself drawn to the fret-board opposite of the staccato notes of the banjo, slide guitar on both acoustic resonator instruments like the National steel guitar, and electric slide as well.

On May 31 Kate Power and Steve Einhorn. Known for years in the Pacific Northwest for her Celtic band the "Wild Geese," singer, songwriter, Kate Power has been a leading figure in the Folk and Celtic music scene. Steve Einhorn uses his fine voice, wry humor and exquisite guitar work.

All shows at 8 pm. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

Exhibitions

◆ The Coos Art Museum presents watercolors and pastels by Kim Wurster, winner of last year's

Peoples Choice Award from the Coos Art Museum Biennial, thru June 28. Wurster's paintings depict skillfully rendered scenes from nature. "Expressions West 2008," an Annual juried competition features the works of painters from 13 western states thru July 5. Co-sponsored by the Southwestern Oregon Community College Foundation, prize winning works will be added to the collection of the college. At 235 Anderson Ave, Coos Bay. (541)267-3901 or www.coosart.org

◆ The Humboldt Arts Council presents:

"Linear Expression," thru May 20. Deborah Corsini has been weaving for over 30 years and is currently a studio artist exhibiting her work nationally. This exhibition highlights her bold, graphic line, zigzag stripes and scalloped selvedges which are striking characteristics of the wedge weave.

"Recent Acquisitions," thru May 13. This exhibition highlights recent acquisitions to the permanent collection.

"Emotion in Motion," by Susan Needham, May 5-27.

"Landmarks" by Melissa Chandon, May 24-July 1. Chandon's oil paintings are rendered with a passionate physical language that evokes a deep feeling of isolation and loneliness amidst the welcoming tradition of her subjects.

At the Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

KLAMATH

Music

◆ Klamath Blues Society sponsors a blues jam every Thursday evening from 8:30 PM to midnight at King Falls Lounge in Klamath Falls. All levels of blues musicians are welcome. At King Falls Lounge, 2765 Pershing Way, Klamath Falls. (541) 882-8695

◆ The Klamath Falls Linkville Theater presents *Man Of La Mancha*, May 2-31. This popular Broadway musical is the epic tale of the knight-errant, Don Quixote, his devoted servant, Sancho Panza, and their search for the ideal woman of Don Quixote's dreams, the lovely Dulcinea. Friday and Saturday nights in May. 8 pm. The Linkville Theater is located at 201 Main St., Klamath Falls. (541) 883-2315

Outdoor Festival

◆ The 9th annual outdoor International Migratory Bird Day celebration on May 10 features bird walks, children's activities, face-painting, wild birds up close, bird-banding by Lake Ewauna, historical tours of the Link River Trail, artists, building bird houses, crafts, educational community displays, taxidermy exhibits, "Pelicans on Parade" sculptures (see www.pelicanonparade.com), live raptors, vendors, food, and lively music and dancing. A free, family event. 9 am to 3 pm. At Veterans Park, Klamath Falls. (541) 883-7131.

As It Was

Stories from the State of Jefferson

Binger Hermann, Douglas County Politician

In 1858, fifteen year-old Binger Hermann accompanied his father, Dr. Henry Hermann, to Washington, D. C. to visit General Joseph Lane and other government officials. The doctor wanted letters to take to prominent people in Oregon when he traveled there to explore possibilities for settlement. The boy's interest in politics foreshadowed his later career.

In 1860, the year-old Baltimore Colony established a school. Binger, at seventeen, became the teacher, the first in the Coquille Valley. He later taught elsewhere and studied law. Admitted to the Oregon State Bar in 1866, he practiced law in Douglas County.

Binger Hermann was elected to the State Legislature in 1866 and, two years later, became state senator for Douglas, Coos and Curry Counties. He served as Deputy Collector or Internal Revenue for Oregon.

Hermann served in the United States Congress from 1885 to 1897. For six years he was Commissioner of the General Land Office, supervising all land in the public domain. He resigned after being implicated in a Pacific coast land fraud.

Undaunted, he ran again for election to the U. S. House and won a seat, serving from 1903 to 1907. Back in Oregon he continued to practice law in Roseburg until his retirement.

Sources: Gaston, Joseph, *A Centennial History of Oregon 1811 - 1912*. Chicago: S. J. Clarke Publishing Co., 1912; Baltimore Colony Centennial Committee, *The Baltimore Colony and Pioneer Recollections* (taken from the original notes of The Hon. Binger Hermann). Coos Bay, Oregon: The News Press, 1959; Peterson, Emil, and Alfred Powers. *A Century of Coos and Curry*. Coquille, Oregon: Coos-Curry Pioneer and Historical Society, 1952; Puter, S. A. D., *Looters of the Public Domain*. New York: Arno Press, 1972 (Original printed in Portland, Oregon: Portland Printing House, 1908.); Website: <http://bioguide.congress.gov>.

C. C. Beekman's Footrace with a Bear

Well-known people often become the subject of legends. Jacksonville, Oregon pioneer banker C. C. Beekman was no exception.

It seems that in the early days of Jacksonville's gold rush, the young Cornelius Beekman never lost a foot race. One day a stranger, who claimed to be a good runner, challenged Beekman to a race. There was probably a lot of money bet on the contest and the locals were hopping mad when Beekman lost. They accused him of throwing the race. Threatened with bodily harm, he took off for the hills to hide out while the townspeople calmed down.

But the small outcrop near the source of Jackson Creek, where Beekman hid, was also the den of a large black bear who didn't take kindly to his presence. A new kind of race began as Beekman tore back to town, barely staying ahead of the bear. When they reached the street, Beekman was only 30 feet ahead. He yelled out to the men on the sidewalk, "Do you think I'm throwing *this* race?"

With that, one of the miners shot the bear dead, right there in town.

Or so goes the story.

Source: *The Jacksonville Miner*, January 22, 1932, p. 4.

A Man with Vision: Benjamin Franklin Irvine

In the 1850s, a gold mining community formed about six miles southwest of Jacksonville, Oregon on the trail to Crescent City. Known as Logtown, the village had a blacksmith shop, livery stable, store, two meat markets, hotel, saloon, Chinese shacks, and a school. Out of that school came one of Oregon's foremost newspaper editors, Benjamin Franklin Irvine.

In the 1860s, Irvine's father was a

miner on Jackass Creek, present-day Forest Creek. Irvine's first schooling occurred in the small school at Logtown. After his family moved north to Linn County, Irvine continued his education in Scio, eventually graduating from Willamette University with two degrees. His life was extremely varied: he was a teacher, a telegraph operator, a railroad dispatcher, a shoe store owner, a dairy rancher, a newspaper owner and editorialist, and finally, in 1919, the editor of the *Oregon Journal*. Irvine was also a member of the Board of Regents of the Oregon State Agricultural College, and the State Board of Education.

Admired for his inspiring speeches, he was called a "living lesson in optimism." You see, Benjamin Franklin Irvine was blind. He slowly lost his eyesight after receiving blows to the head in a friendly boxing match when he was young.

Sources: Nesheim, Margaret. *One Hundred Twenty-three Year's Search for Community: The Unwearied Effort for Public Education in Jackson County, Oregon, 1854-1976*, Gandee Printing Center, 1977, p. 77; O'Hara, Marjorie. *Southern Oregon: Short Trips into History*, Jacksonville: Southern Oregon Historical Society, 1985, pp. 40-41; <http://www.myfamilyjones.com/irvine/BenjaminFranklinIrvine.htm>

JM

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. A University of Oregon journalism graduate, Turner and his wife, Betzabe', settled in 2002 in Ashland, his birthplace. A foreign correspondent and bureau chief for The Associated Press, Turner lived and worked abroad for 27 years on assignment in Mexico and Central America, South America, the Caribbean and the Iberian Peninsula. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

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2007-2008 Jefferson Public Radio & The Cascade Theatre

PERFORMANCE SERIES



May 2, 2008 • 8pm

After two decades and 11 studio albums, the Cowboy Junkies have remained true to their unique artistic vision — creating smart, richly textured songs with the introspective intensity that is their trademark. In the 20 years since their first widespread release, *The Trinity Session*, earned them rave reviews from both critics and music fans, the Cowboy Junkies continue to pursue their musical passion — composing and performing songs that value subtlety over broad, generic strokes, songs that prize insight and casual revelations over easily digestible clichés. The classic Cowboy Junkies sound is grounded in traditional country, blues and folk — accented with languid guitars and laced with thoughtful and insightful lyrics.

Their latest album, *At the End of Paths Taken*, focuses on a single theme — family. It's fitting for a group with close ties: three of the band's members are siblings. The family connection makes for an intimate live performance, drawing the audience into the Timmins family fold and sharing their story songs of life, love and family.

Cowboy Junkies

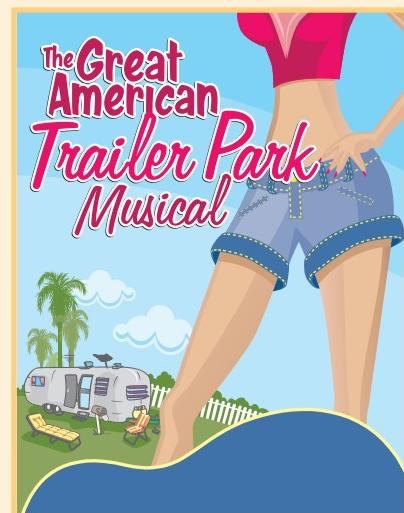
The Great American Trailer Park Musical

May 8–10, 2008

Ashland's Oregon Stage Works and the Cascade Theatre present the hilarious musical, *The Great American Trailer Park Musical*. Sparkling like aluminum siding, this campy, caustic musical fable is ripe with adultery, strippers, murderous ex-boyfriends, Costco, and the Ice Capades. Complete with a trashy Greek chorus of trailer park divas, Armadillo Acres is Florida's most exclusive mobile home community. But when a stripper on the run comes between an agoraphobic housewife and her tollbooth collector husband, the hurricane of laughter begins

to brew. With an outrageous and electrifying score, *The Great American Trailer Park Musical* may deal with spray cheese, Dr. Phil, road kill, hysterical pregnancy, agoraphobia, an electric chair, strippers and more, but it's the colorful characters and lasting friendships that are the heart of this side-splitting musical.

WARNING: This show contains strong language, tacky outfits, bad perms, adultery, road kill, 80's nostalgia, and spray cheese—everything a musical should be!



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